Textiles and Ornaments

SPONSORED UNDER TRI
DEPARTMENT OF ART AND CULTURE
GOVERNMENT OF NAGALAND

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HEAD ACCESSORY

Tsüla is headgear of the Angami males. It is a designed pattern made out of varied coloured threads spread across elongated pieces of finely cut bamboo sticks. It is worn around the head like a rainbow.

Ramei is the common hornbill feather worn by most Naga tribes. It is worn by a warrior who proves to be victorious on the battlefield.

Tsüphie is a finely woven crown made out of weavable bamboo like materials which are stuffed with furs of bears.

EAR ACCESSORY

Thevüdzünyieli is an ear ornament of males. Cotton balls which are rolled to the size of a chicken's egg are decorated with bird's feathers and worn on both ears.

Ziemie is an ear accessory made with the feathers of a colourful bird called 'pezie' which are worn in the ear holes of man.

Nyieso is a pair of earrings made of beads threaded together and is seldom worn by women

DRESSES

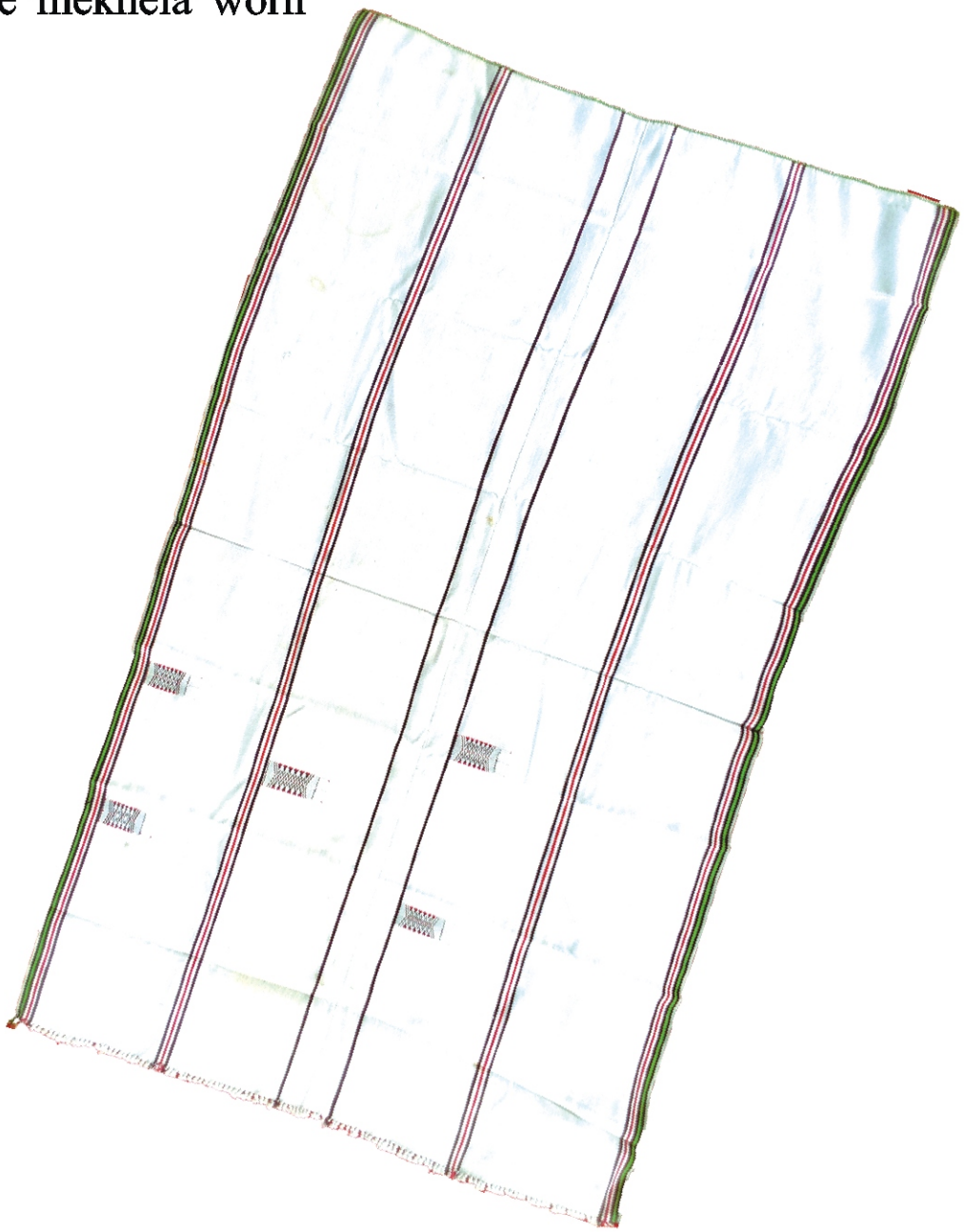
Terha is a pair of specially designed sashes used criss-cross around the chest and through the back. This sash has zigzag patterns woven in varied colours with red and white more prominent. It is used to cover the torso of males.

Keshiini is the skirt worn by man. It is a black cotton cloth decorated with three lines of white cowrie shells aligned horizontally across.

Vatshi is a plain cloth worn on through the shoulders covering across the torso, spreading towards the end of their 'mekhela'. Younger girls use white Vatshi while women wear black Vatshi.

Pfhemhou is a white shawl with black linings used by women as 'mekhela' and by younger girls as shawls.

Neikhro is a white 'mekhela' worn by younger girls.



NECK ACCESSORY

Cüzie is a necklace worn around the neck both by man and woman. It is made out of tube shape beads derived from an expensive reddish precious stone

Cütho is a bold beaded necklace slightly reddish to yellowish in colour. The necklace is considered to be the most dominant one of all the necklaces on the neck, both genders wear this necklace.

Tacü is the shortest necklace worn by both genders. Miniature black beads are threaded together to form two three rows with a small bone locket carved in the shape of a horn

Cüse is a small reddish to yellowish necklace with small tube - like beads threaded in two to three rows; popular among both man and woman.

Cüjie is a necklace which is a composition of a variety of traditional necklaces that forms a prominent neck accessory on a woman's neck.

BANGLES

Chüthuo is a bangle made of an elephant's tusk worn by man on the upper arms on both sides. Wooden replica of the bangle is more prevalent nowadays.

Thuoda is a bangle made of brass worn on the wrist of both hands of a woman. Three bangles are used in both the wrists.

Thuobvü is a bangle made of brass worn on the upper elbow of both arms of woman.

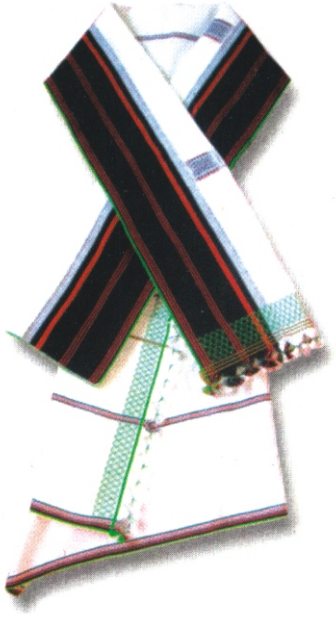
Rakathuo is a silver bangle carved in the shape of a snake used by the woman folks on both the arms.

SHAWLS

Loramhousü is a white shawl with black and red stripes on the border. An intricate rhythmic emblem could be seen placed spontaneously over the shawl. It is worn by both genders.

Lohe is a black shawl with typical red and green lines forming the border. Other shades of colours are also trending but the symmetrical composition remains undisturbed. It is worn by both genders.

Pfhemhou Neikro is a light suit containing shawl and mekhela worn by young ladies. Its design compliments with the Loramhousii.



Lohe Chiecha is the mekhela version of the Lohe shawl worn by woman.

Lorii Pfhe is a shawl design composed of random black and white threads frequently seen with a prominent white lining running across it. It is worn by elderly woman.

Pfherii is a shawl worn by elderly woman of the western Angami.

Krie Pfhe and Vimho Pfhe are two prominent shawls worn by the western Angami men during festive occasions.

Lota Pfhe is a black shawl usually having bluish linings designed across it. The shawl is renowned as it is worn commonly during times of grief and sorrow to express solitude over the demise of a beloved. It is worn both by man and woman.

Pfhemhou Chiecha is the authentic white mekhela used by women which appropriately accompanies the Loramhoushii shawl.

Pfiinuo Mhousii/ Mhousii is the mekhela worn by woman of Khonoma Village.

PFHESE

Pfhese is a significant attire where Lohe and Loramhousii are worn together with one overlapping the other. This fashion is most trendy during significant functions and festivals. Pfhese is worn by Man .

MISCELLANEOUS

Zunuopa and **Dziepa** are decorated weaved cloths used on both arms and wrists respectively by man.

Phiso is a ring of thin splints of cane dyed in black worn around the leg. It is made out of '**Tekhra**'. This stick is used as it is favourable for weaving and also a darker hue could be obtained by boiling this particular stick. This is used by man.

Thamei is a small weaved basket where strands of hair are attached to it. This accessory is worn on the back of a warrior like a tail. This is worn only by the bravest warriors who had displayed considerable act of bravery in the battlefield.

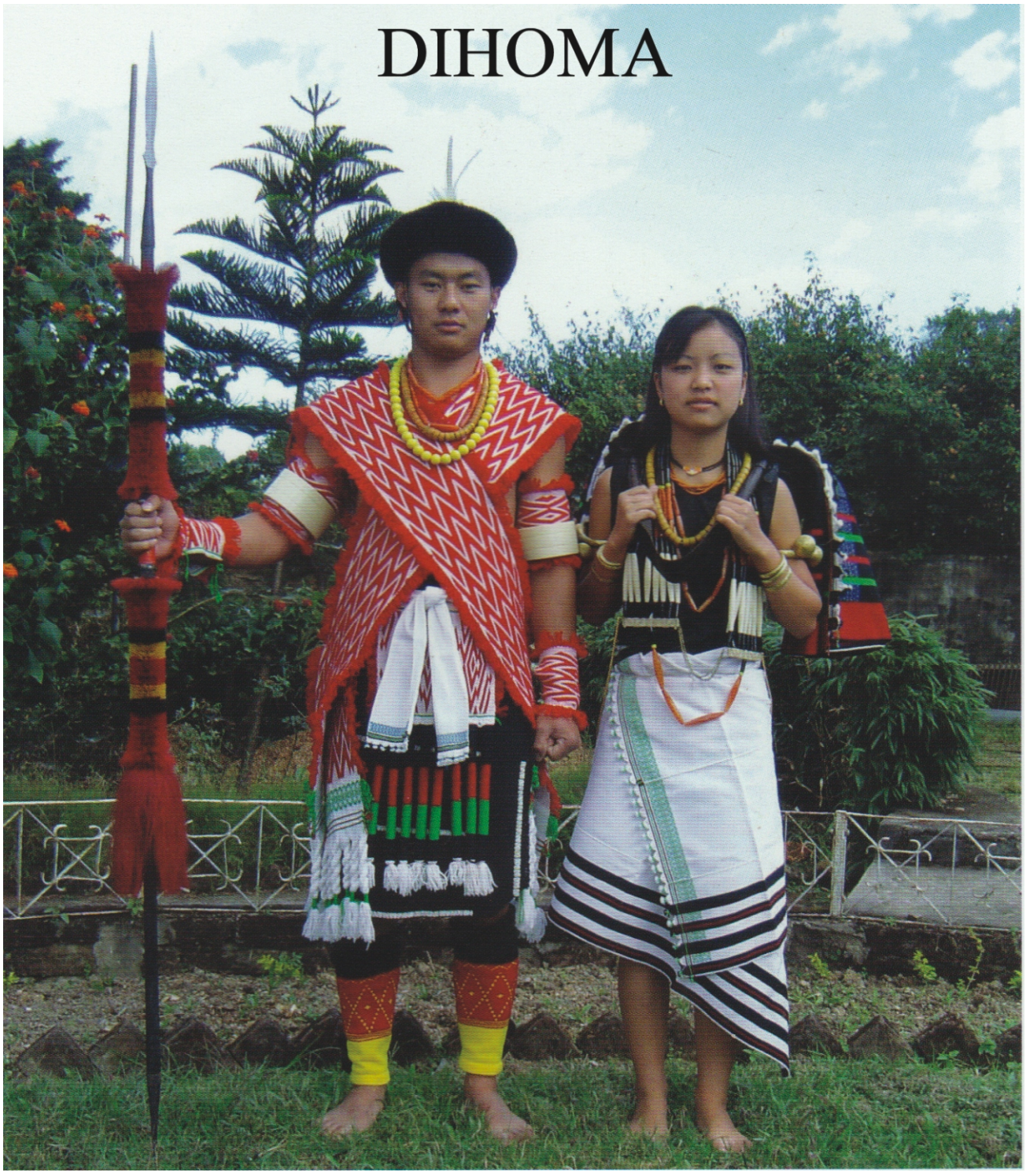
Chiecha is the belt worn to secure the **'Keshiini'**. It is a white coloured weaved cloth with the breadth size of one's palm. A decorative design forms the centre of its back.

Phipa is a leg covering weaved out similar stick like cane (**'Tekhra'**) It is used to cover the leg from below the knee to the ankle like a stocking for man.

Chaphrie is a piece of cloth that covers the front portion of the **Keshüni**. Its colour and design compliments with that of the **Terha.**

Rüngou is a sharpened spear attached to a hard wood used as a powerful weapon in the battlefield. It is also decorated with dyed goat's hair to be an accessory of men's traditional attire.

DIHOMA



DIEZEPHE

COWHERD'S DRESS

CHUZIEMA

CHUMOUKEDEIMA

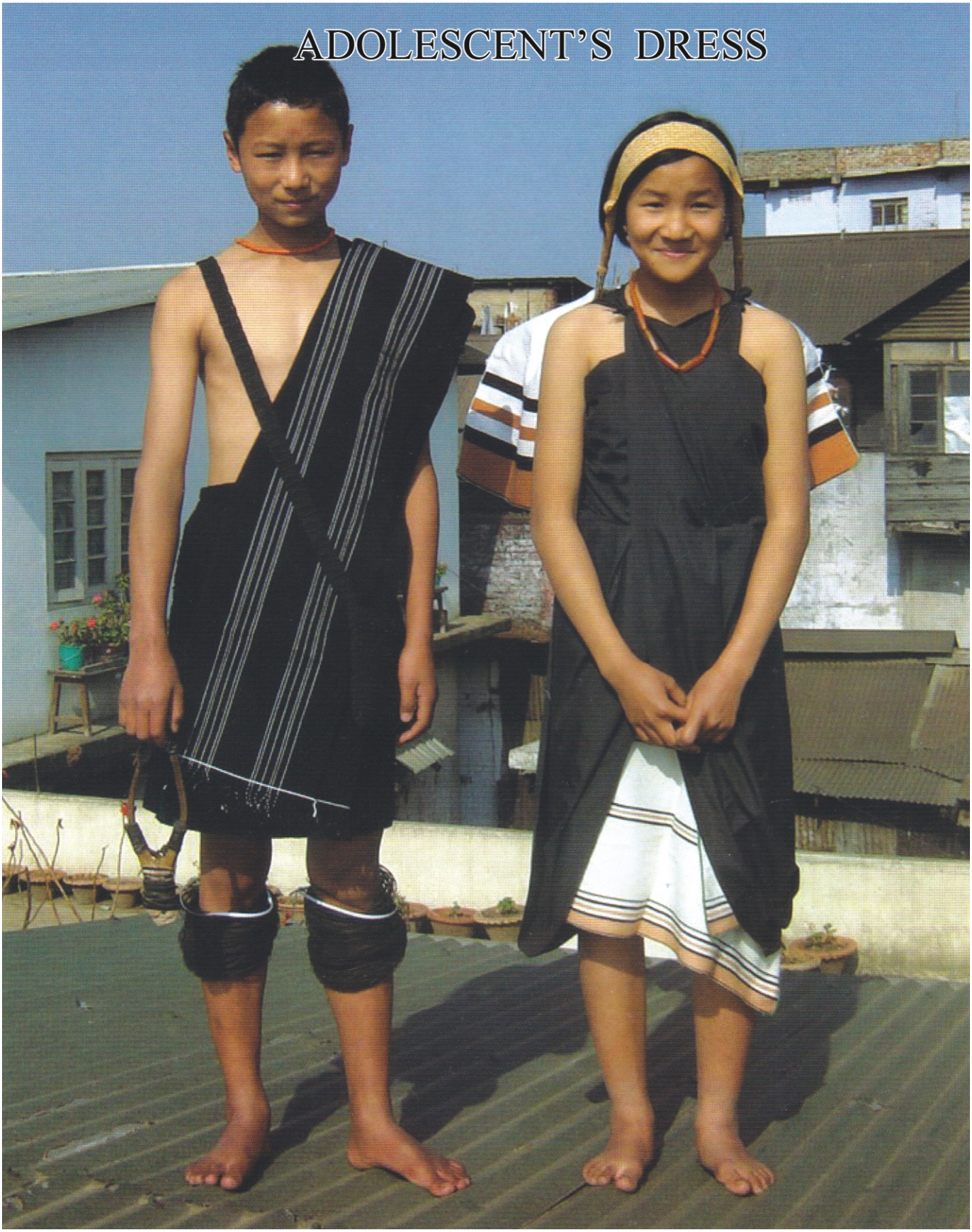
CHILDREN'S TRADITIONAL DRESS

CHIECHAMA

CHEDEMA

CHATOUPHE (DIPHUPAR)

ADOLESCENT'S DRESS



DZULEKE

KHUZAMA

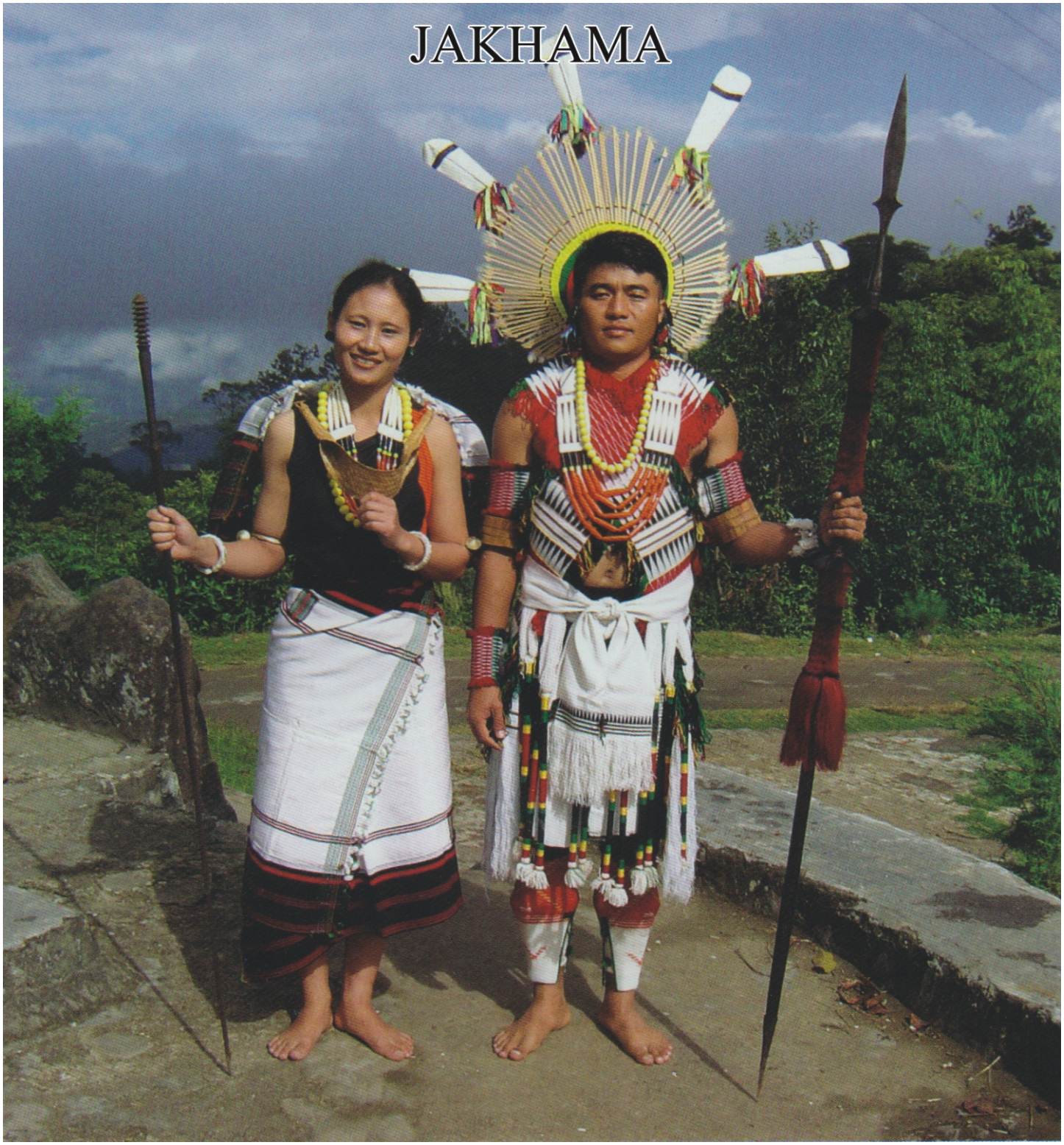
KHRIEZEPHE

KHONOMA

KHANAKHURU

KEZOMA

JOTSOMA


JAKHAMA

GARIPHEMA

KIDIMA

MEREIMA

MENGUJUMA

MEDZIPHE VILLAGE

KUDA VILLAGE

KOHIMA VILLAGE

KIRUPHEMA

KIRHA VILLAGE

KIJUMETOUMA

KIGWEMA

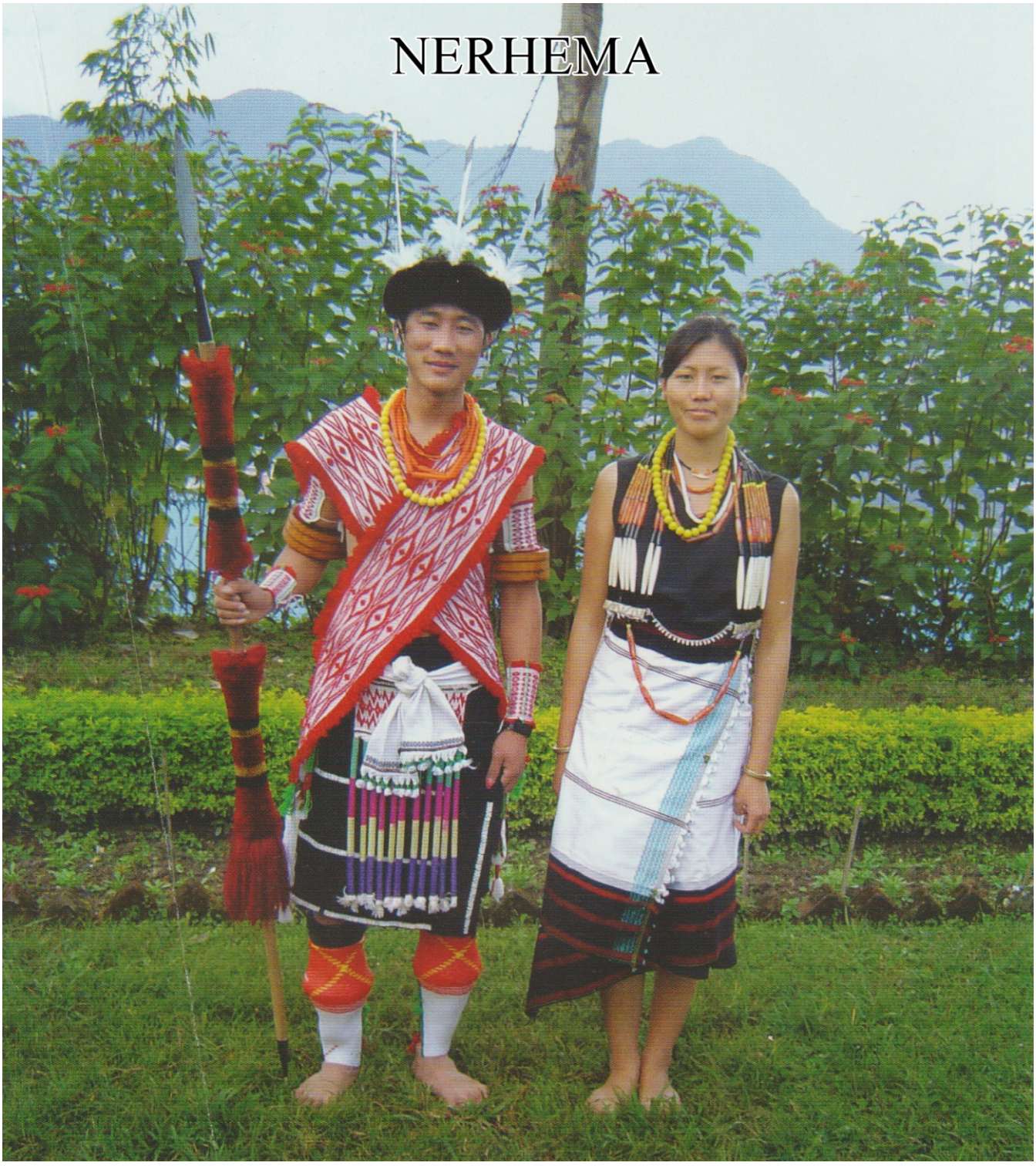
MEZOMA

PHESAMA

PHEKERHRIEMA

PFUCHAMA

NEW SOCÜNOMA


NERHEMA

NACHAMA

MODEL VILLAGE

MIMA

PIPHEMA

PHEVIMA

SOVIMA

SIGNAL ANGAMI

SERHI ANGAMI

SEIYHAMA

SEITHEKE BASA

SECHUMA

SAKHABAMA

RUZAPHEMA

RUSOMA

RAZHAPHE

TEICHUMA

TSIESEMA

TSIEPAMA

TSIEMEKHUMA

TOULAZOU

THEKREJUMA

TENYIPHE II

TENYIPHE I

TSÜÜMA

VISWEMA

VIPHOMA

VIPHOMA

VIDIMA

URRA VILLAGE

TUOPHEMA

ZHADIMA

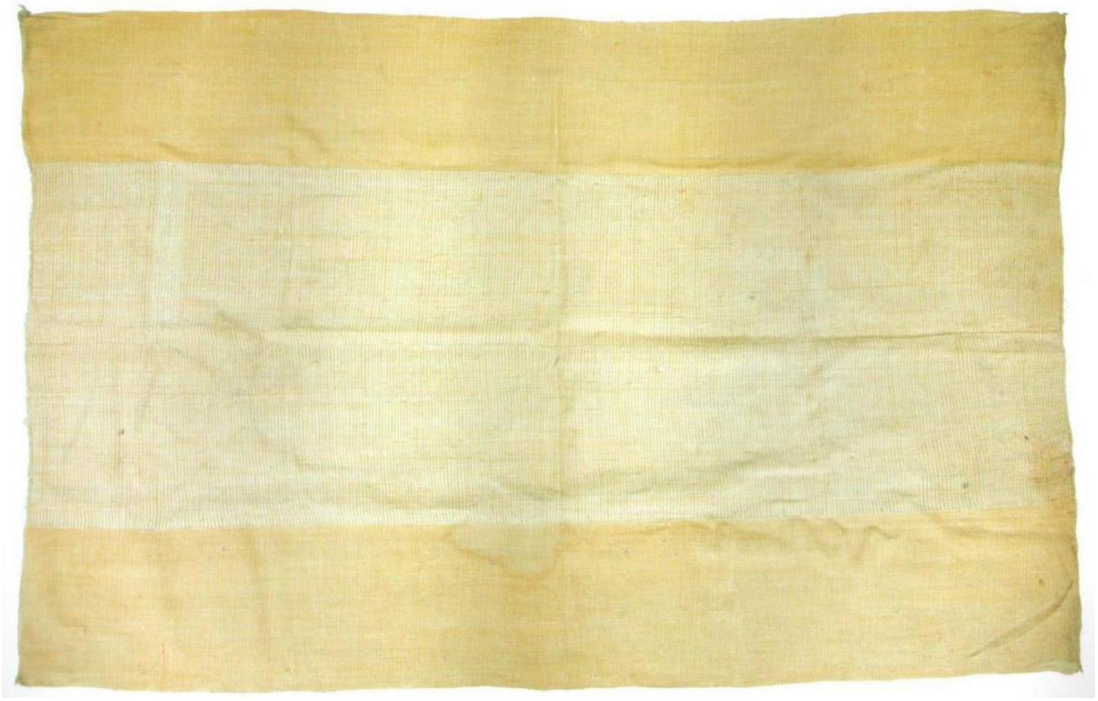
Attires & Ornaments (Chakhesang Tribe)

INTRODUCTION

The Chakhesang are known to be very creative as it can be seen in the varieties of attires and ornaments. The Chakhesang women are appreciated for their expertise and skill in weaving ,stitching and hemming of shawls. The different patterns, motifs, lines, colours and hues has its own significance which has been passed down through generations. The attires are mostly square or rectangular in shape used to wrap different parts of the body. Cotton, nettle fibres and deccan jute were mainly used for making clothes and attires. Cotton cultivation , the art of spinning cotton into yarn, dyeing and weaving were well known to the Chakhesangs. With the advent of modernity the materials and machine made finished products are easily available in the market nowadays. The materials used for making ornaments are bought from bazaars and markets whereas some are locally sourced. The various attires and ornaments has different significance and used by different people and on different occasions. The design patterns on attires are mainly horizontal line, woven pattern, tuck in or hemming and needle work.

Men's Attire & Ornaments

Gakhrokhü/Kethrora/ Threlusa

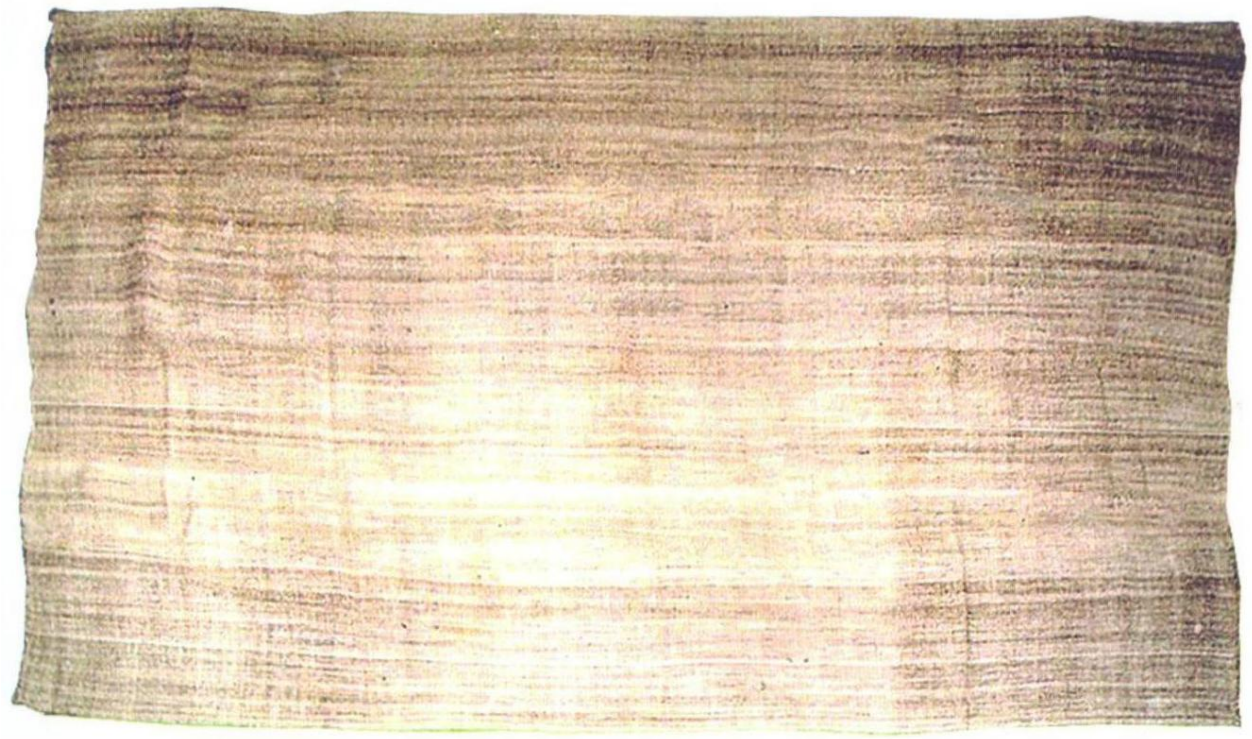


This shawl is made from the bark of a vegetable plant called Deccan Jute(Hibiscus cannabinus). It has a soft texture and a yellowish hue.

Medonyira

This shawl is worn only by a certain group of people. Only the elite warriors and those who have offered the Feasts of Merit were entitled to wear this shawl.

Mulikhü/ Medura/ Mudolusa



This shawl is made from the bark of a tree called Mulibo/Medubo/Mudobu and has a coarse texture. It is mostly used as a bed cloth or for carrying paddies.

Rachuve

This is a very old shaw worn by both men and women.This shawl is also referred to as the ‘Peace Shawl’ as it was used during peace treaties and reconciliation among villages.The design on the shawl represents swallows.

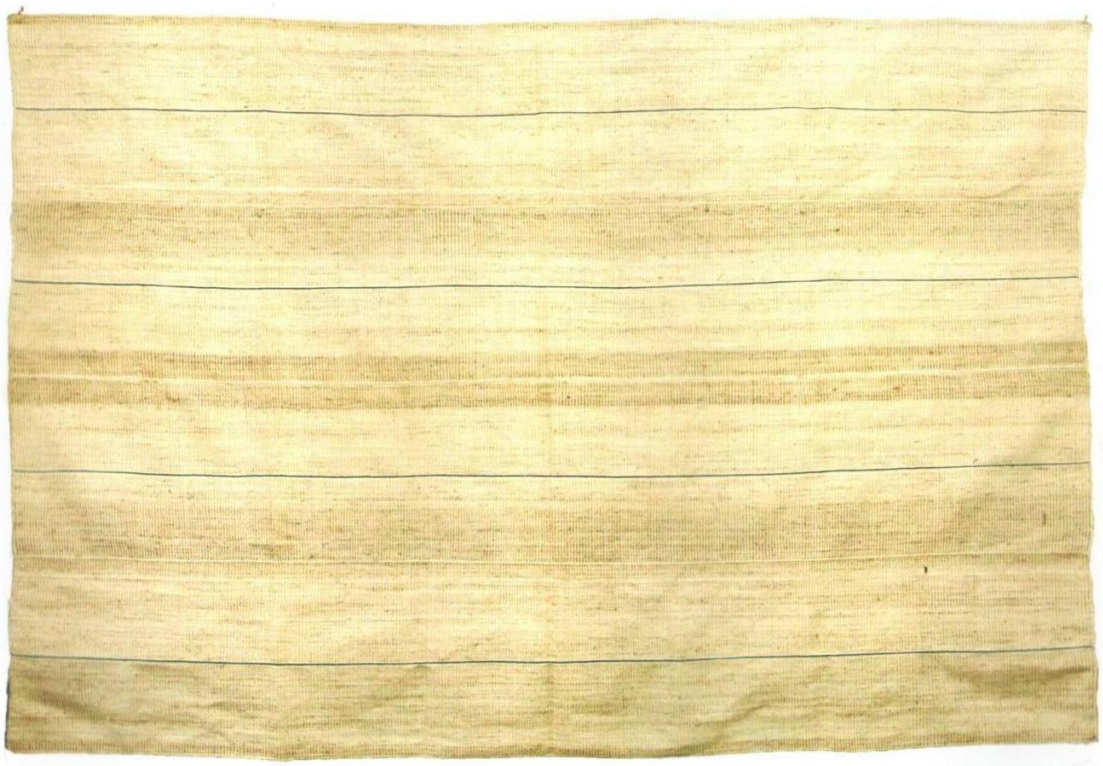
Rira

This is one of the most popular and common shawl for men designed by Ms.Kewekolou and Welhipeu.It was endorsed as a Chakhesang shawl in the year 1986.
Significance:Large red band: The blood shed by our forefathers;
Black dashes on the red band:Realization of the Khezhanuo khruo(tax/tribute);
Large black and narrow red bands:Perpetual grappling with hardship;
White squares on black background:Implements made of bones used by our forefathers;
Small green line: Victory;
Central design: Old weapons-spear,shield,animal bones,sheath for dao/machete.

Samakhü/ Chutsüra/ Metisa

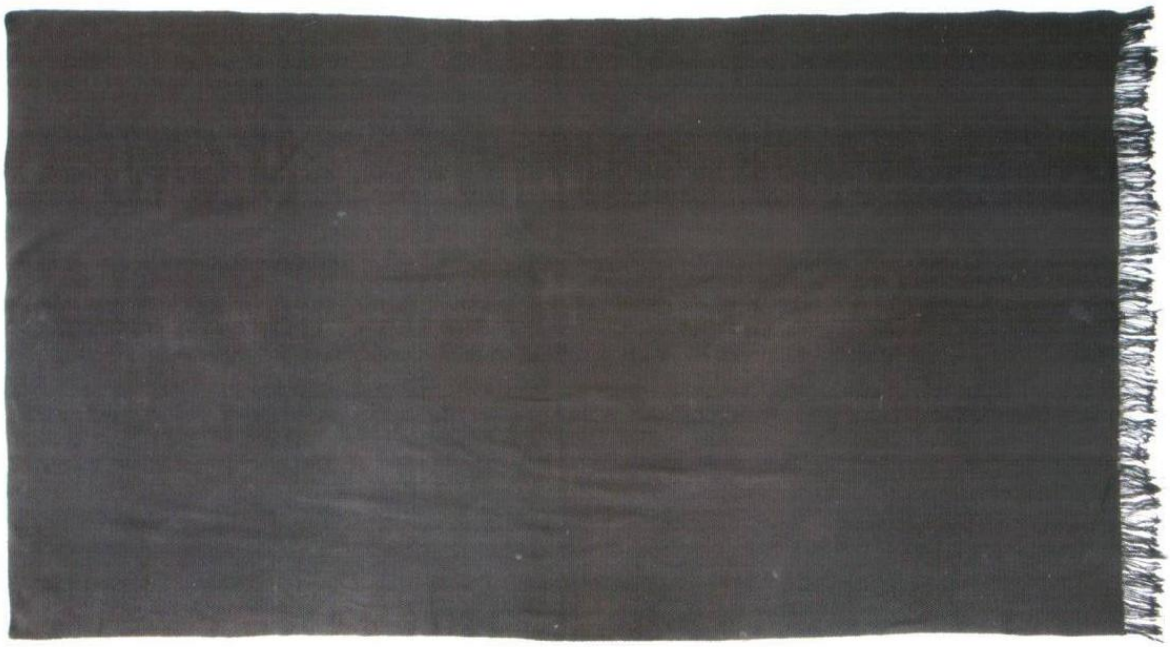
This shawl is worn by both men and women, especially mediators of disputes and men of high esteem. The word ‘Sama’ is a compressed form of ‘Sa’ and ‘Ma’ meaning ‘Let no more people die’ and ‘Forgive and forget the wrong done to each other’.

Sazükhü/Thebvora/Lusa



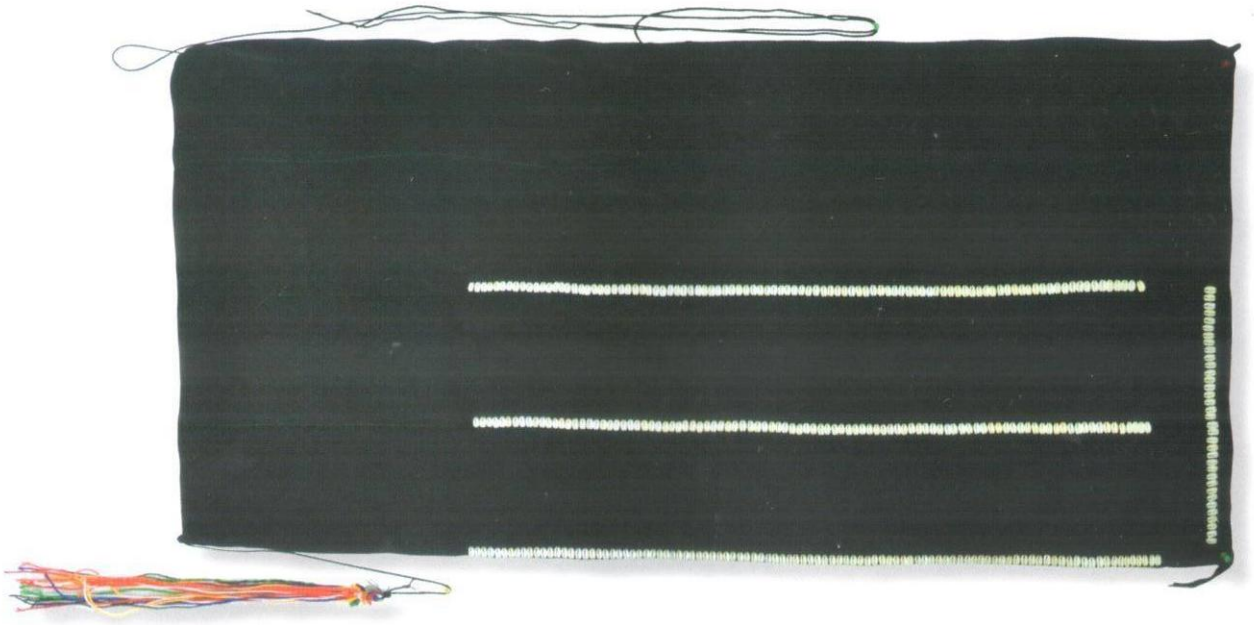
This shawl is made by stripping the bark of a stinging nettle plant.The shawl was used for different purposes due its good quality.The shawl was used as a quilt as well as for carrying enemy heads too,it was also used for carrying paddy and other products.

Thepunie/ Pfücümenie/ Timuni



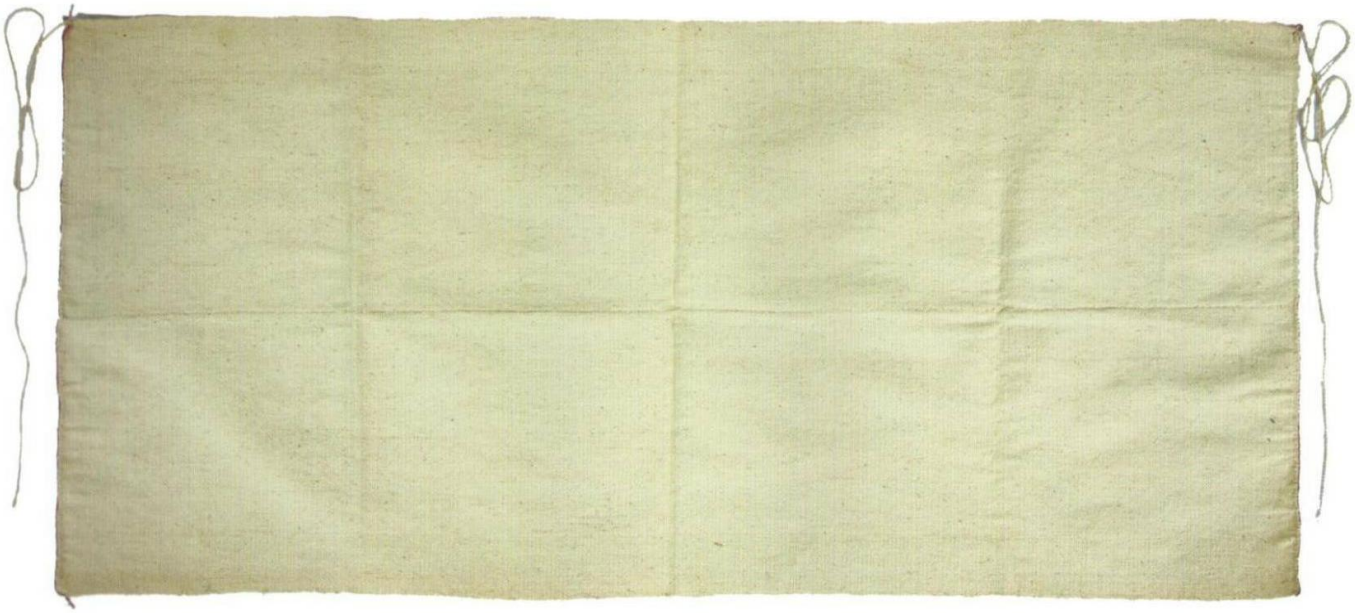
This kilt is plain black in colour worn by men both young and old.It is woven from cotton which is cultivated locally. It is dyed black with a vegetable dye.

Tüsünie/ Chünamenie/ TÖsümuni



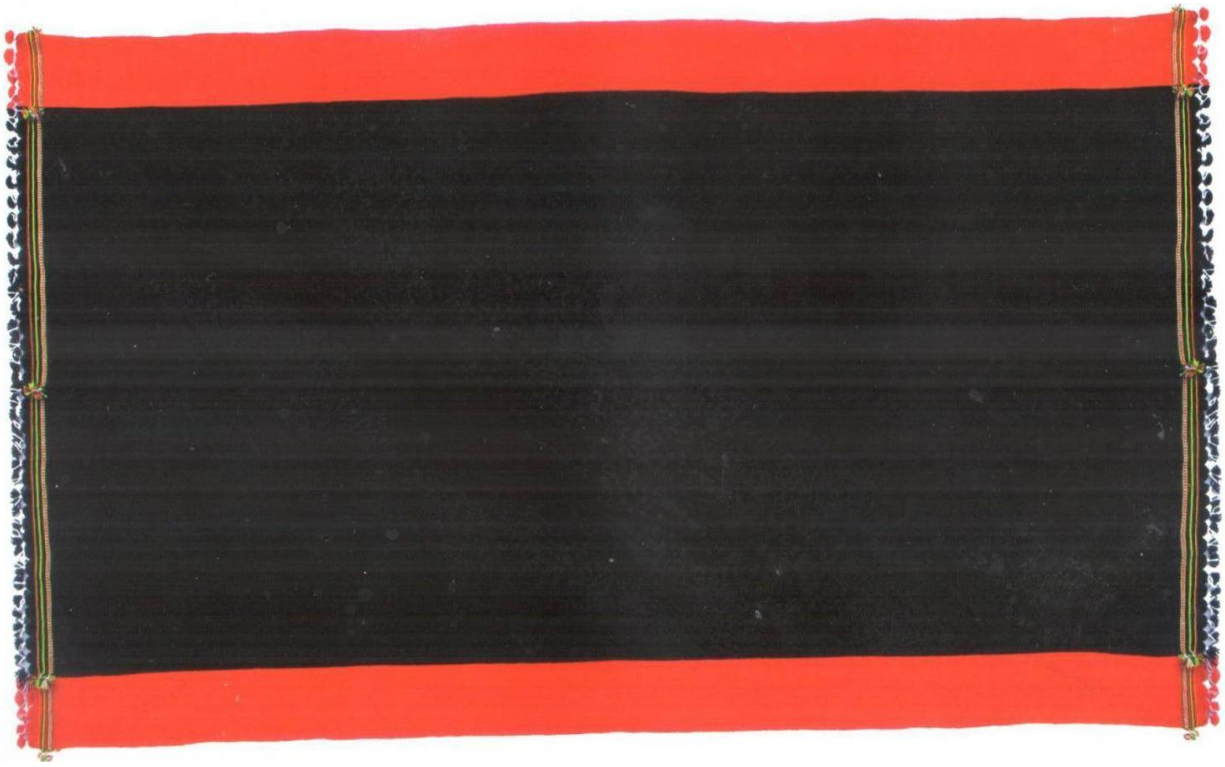
This kilt is worn by men as an everyday outdoor wear. It is` worn by those who has participated in awar or aheadhunting expadition.It is woven on a black yarn.There are two types,one stitched with 3 rows and the other with 4 rows of cowrie shells.The three rowed version is worn by ordinary warriors and thw four rowed verrsion by those who have taken an enemie's head and also those who have performer the Feasts of Merit.

Loganie



This knee-length kilt is worn by young boys who reaches their puberty duing the olden days.this is the first time they would cover their lower body parts.It is plain white in colour which signifies innocence and moral uprightness.

Tsakhü/chüsora/süsa



This shawl is worn by young men.It was uused specially by the only son of a family. The shawl is wrapped around the sons by their parents and blessing them with goodness and proclaiming them to be their seed and descendant.It is therefore referred to as the ‘seed shawl’.

Thüpikhu/ Thsüketsüra/ Hapidasa
Elephant pattern

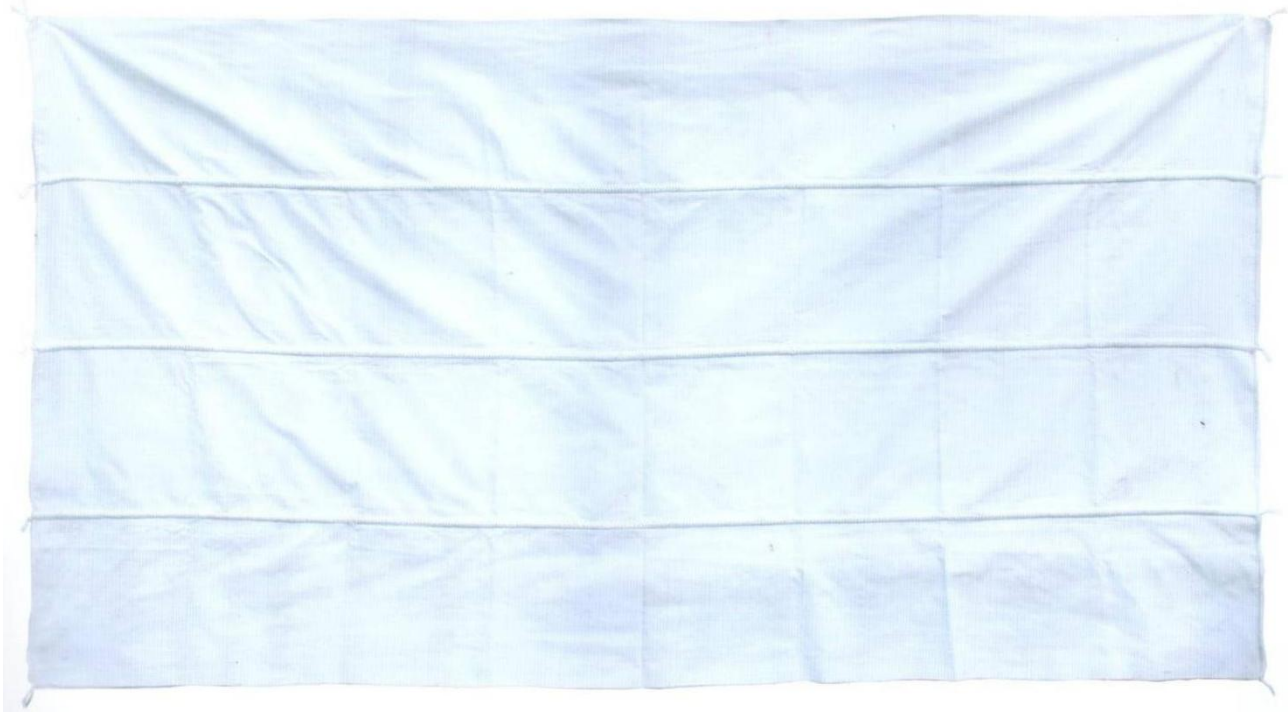
Mithun pattern

Thüpikhu/ Thsüketsüra/ Hapidasa

This shawl carries the highest honour and is worn only by those who have performed the feasts of merits during the olden days. Nowadays, it is worn by people of status and those who have hosted Christmas feasts in their villages. The shawl symbolizes generosity and prosperity. The different motifs on the shawl has its own significance.

Elephant - strength and abundance.
Mithun - prosperity and wealth
Animal head- Feast of merit
Star- Happiness and contentment
Peacock- Beauty
Flower- happiness and contentment
Butterfly- Good spirit
Sun/moon- Eternity
Pleats –Status and milestone achieved

Rüzakhü/Therukadiera/Saparudu



A couple who have performed the first Feast of Merit is bestowed upon the moral right to wear this shawl. It is of pure white colour and is made by stitching four parts together.A porcupine quill along with a large thread made by twirling several pieces is used to stitch the shawl together.

The main significance of the shawl is generosity and the willingness to do good for others.

Narha

1 2 3

1. Tusunie/chunamenie/tosumuni - kilt with cowrie shells
2. Turha/rhe/narha - Sash decorated with pleated leaves and feathers
3. Turha/rhe/narha - Sash

1 2 3

1. Phepa/Phekheru/Phida: Cane leggings designed with yellow orchid stem.

2. Pheso/Phetho/Phida: Cane strings dyed in black used above the cane leggings.

3. Thuyichu/Thoupriha/Baothukha: Armlet made of elephant tusk

HEADGEARS

1. Pila/Ralou/Tsüla ; Bamboo headgear

2.Piphü/Tsükha/Pido ; Bear's hair and hornbill feather headgear

Bepa/Bakha; wristlets made of yarns and palm leaves

Munyikuti/Menyifu/Munyinyi;Neckpiece made of wildboar tusk

Muzanie/Chuzumena/Muzume; Earpiece made from bird feather

Tibo/Tsubokru/Tudu: Necklaces made from beads

Tila/Tsukemouphra/Tourakhu: Cornelian necklace with beads and shells

Khodatipa/Ruhatsu : Necklace made from cane and orchid stem

Khurati/Zhokha : Necklace made from seed of a fruit

MODERN ATTIRES

Sashes

Waistcoats

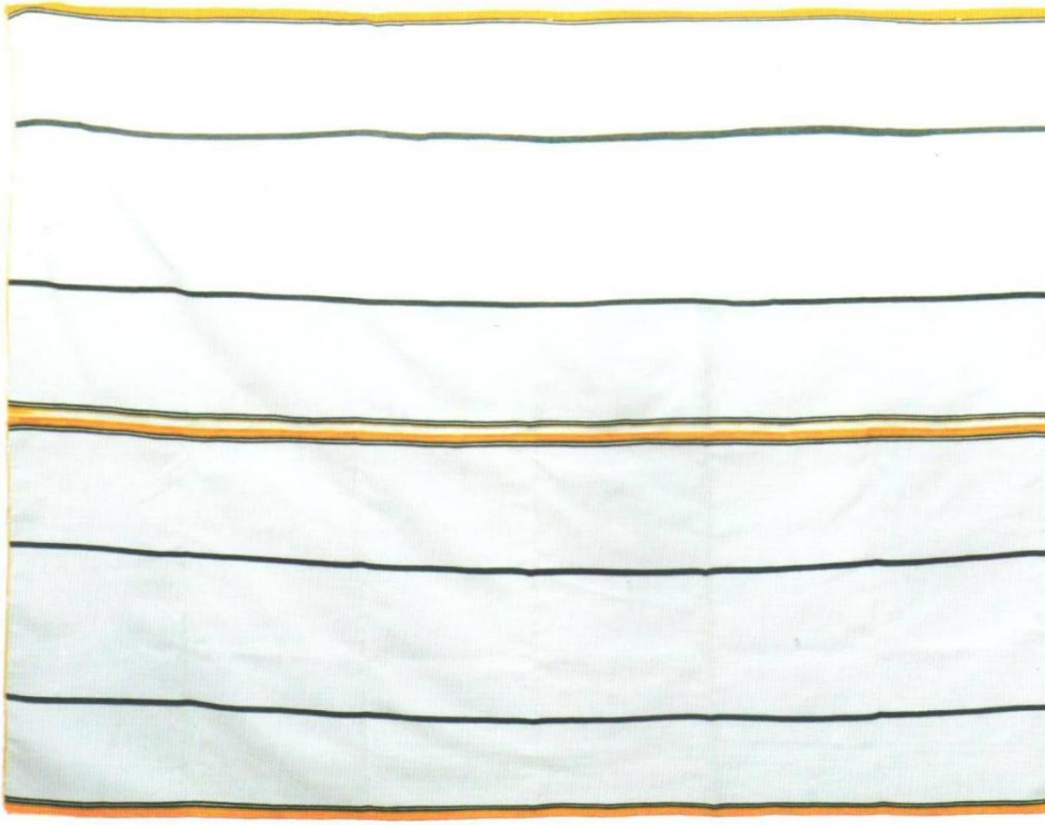
Neckties

Women's Attires & Ornaments

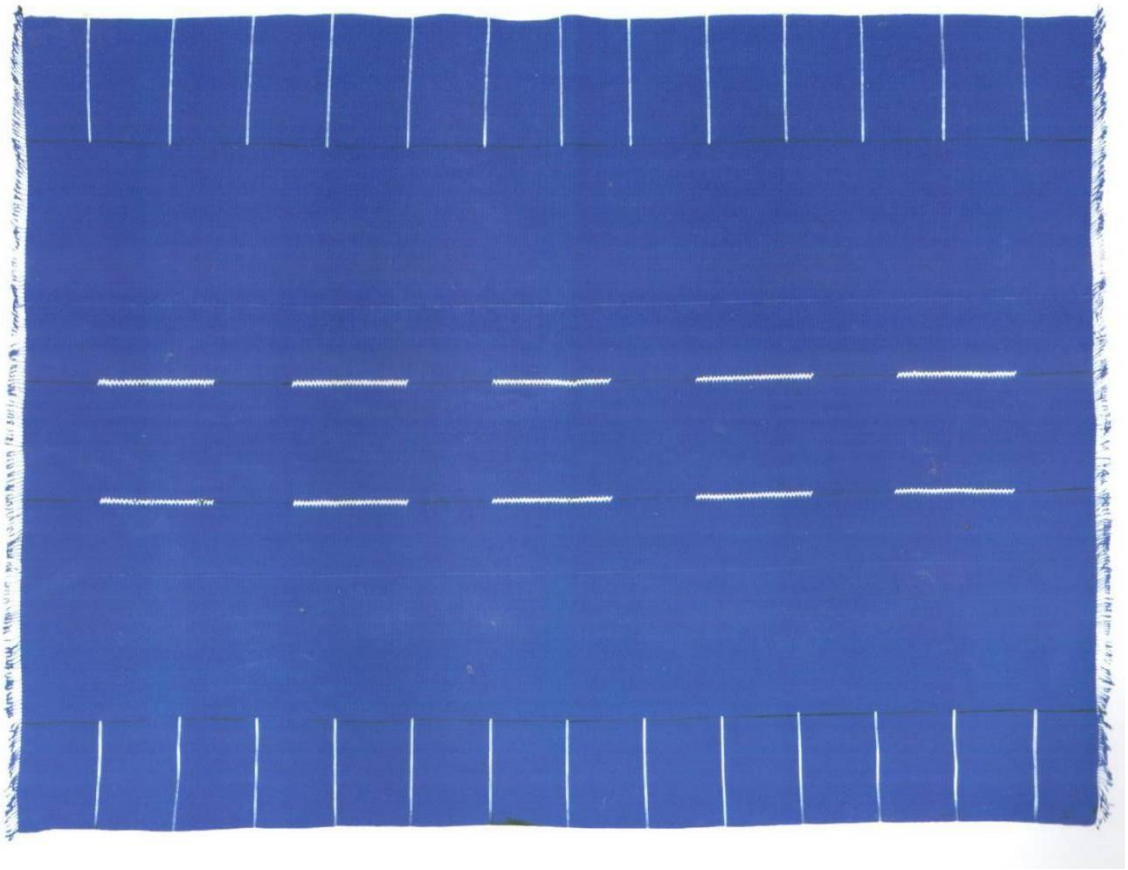
Azhekusamuni

This is a wrap around skirt worn by women who had performed the ‘Feast of Merit’. It was designed by two ladies Nuwechu and Zawi many years ago.at present it is worn by women of status.

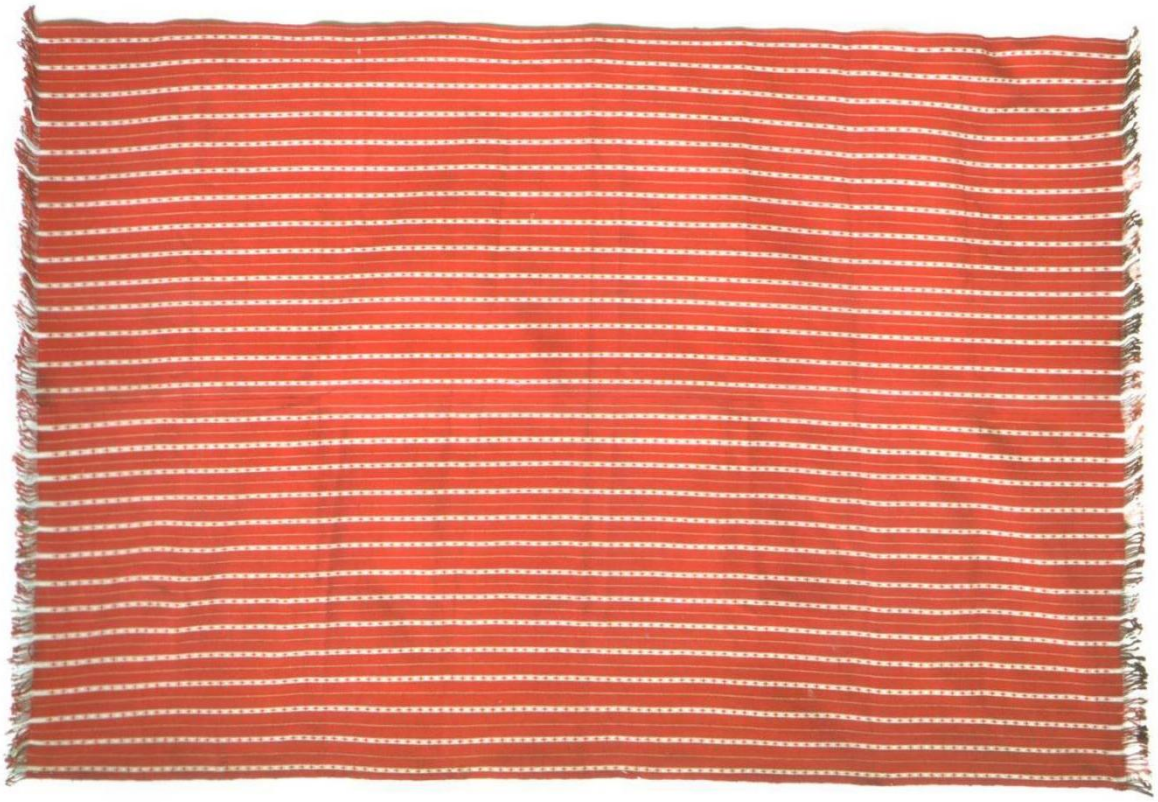
Bushava Muni



Cheyonie

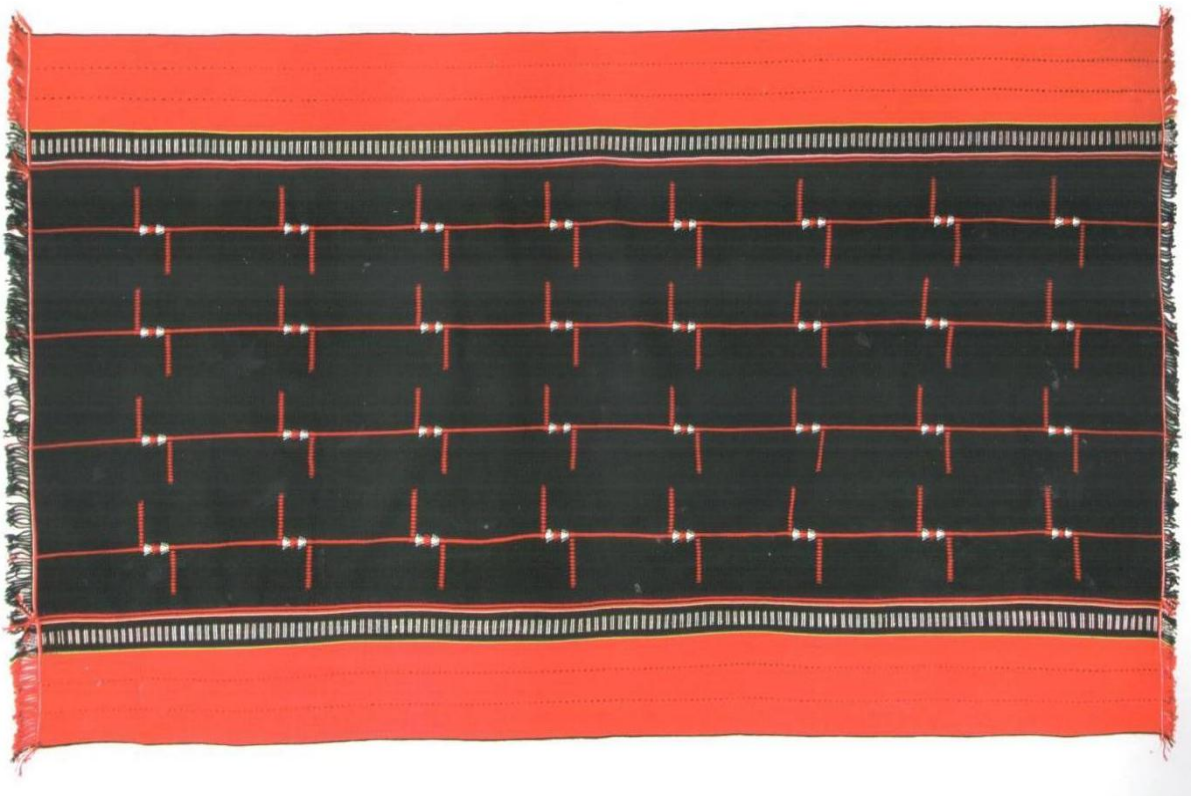


Chulomuni



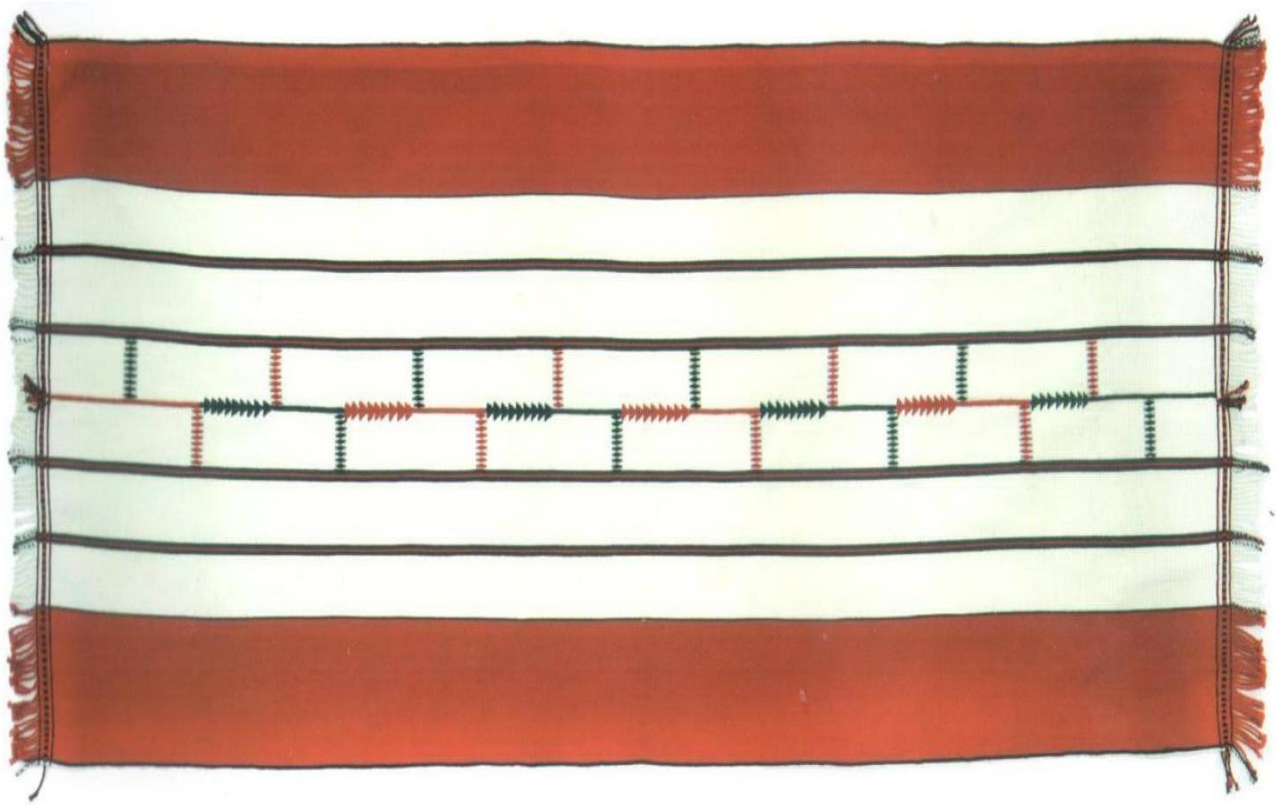
This is a wrap around skirt worn by women of high qualities and status.

Dzupamenie



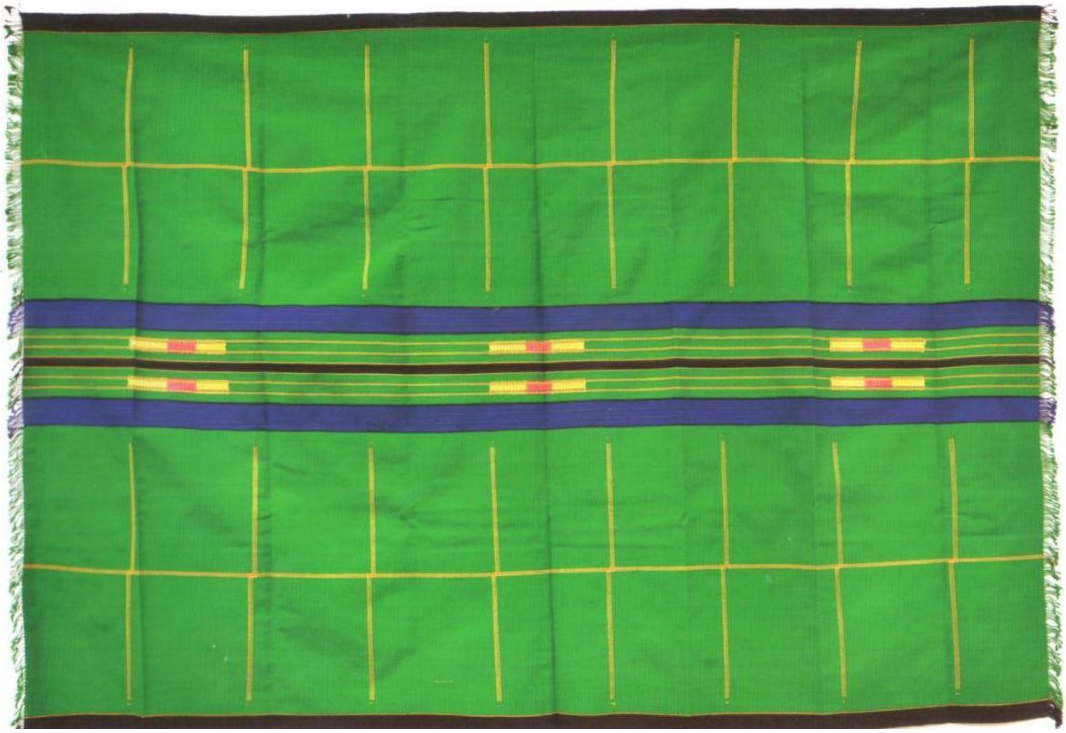
This is a wrap around skirt worn along with Dzupara as a suit.

Dzupara



This is a shawl worn by young unmarried women. The colour and patterns represents the carefree and happy attitude of the young who are yet to embrace the responsibilities of life.

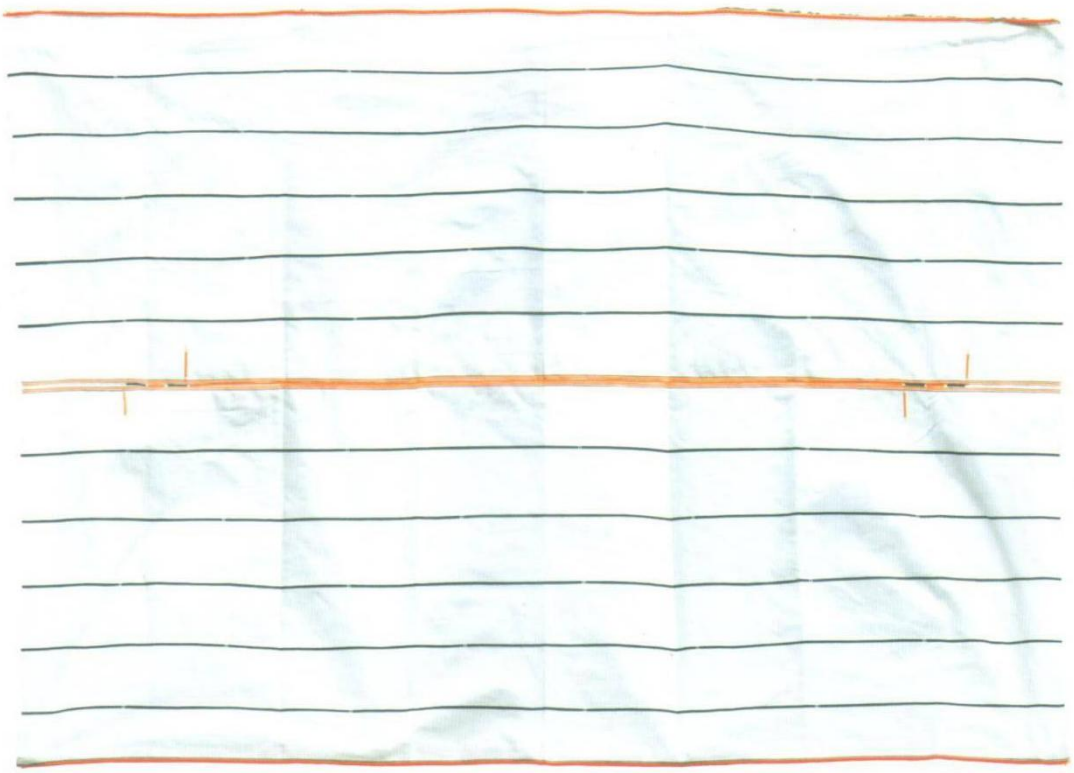
Houdenie



Mhusukhu

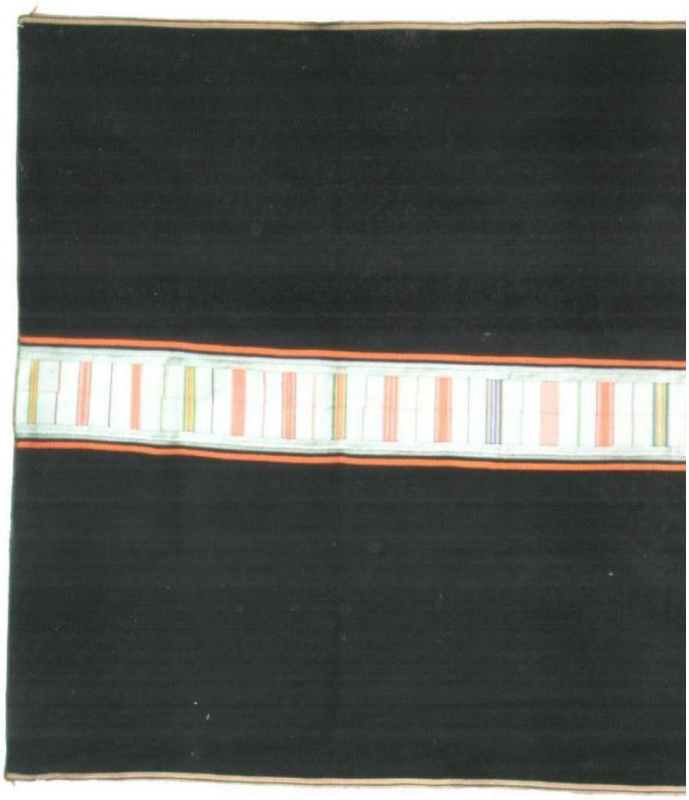
This shawl is worn mostly by young girls. The shawl gets its name from its multicoloured thread design.

Mhusunie

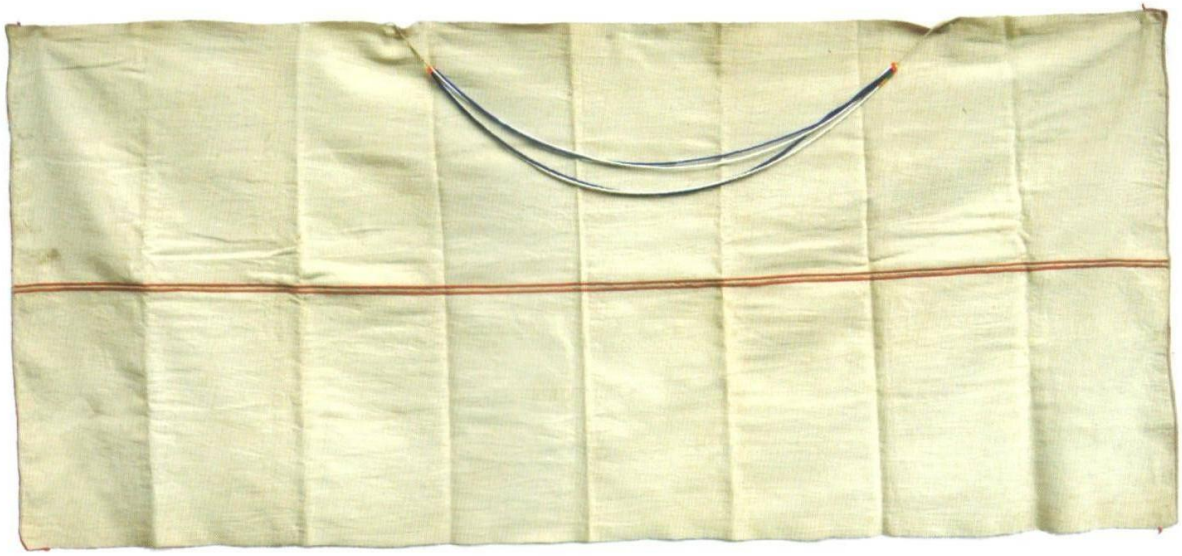


This wrap around skirt is worn together with mhusukhu as a suit.

Muyhonie

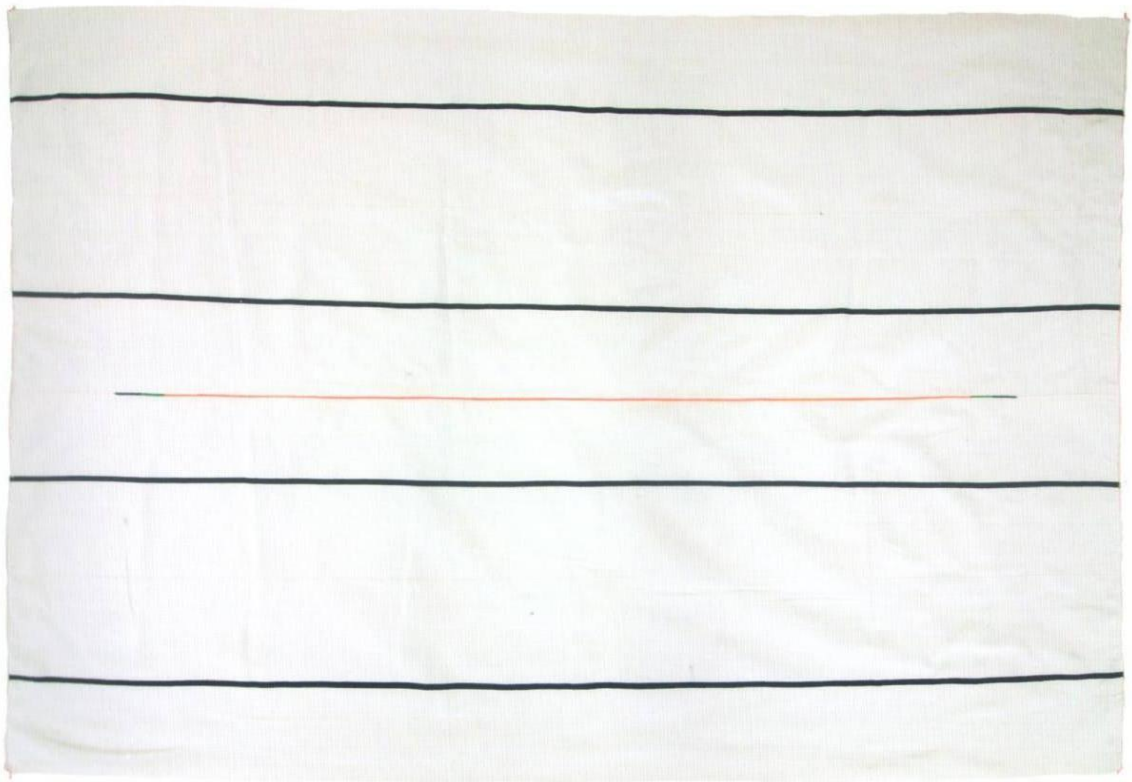


Niekhronie



This is the first wrap around skirt worn by girls.It is also used as an undergarment by a girl after she gets married.It is cnsidered a taboo for a woman to collect paddy without wearing this wrap around.A blue and white bead belt is used with this skirt.

Rhavenie/Keprimenie/Rumuni

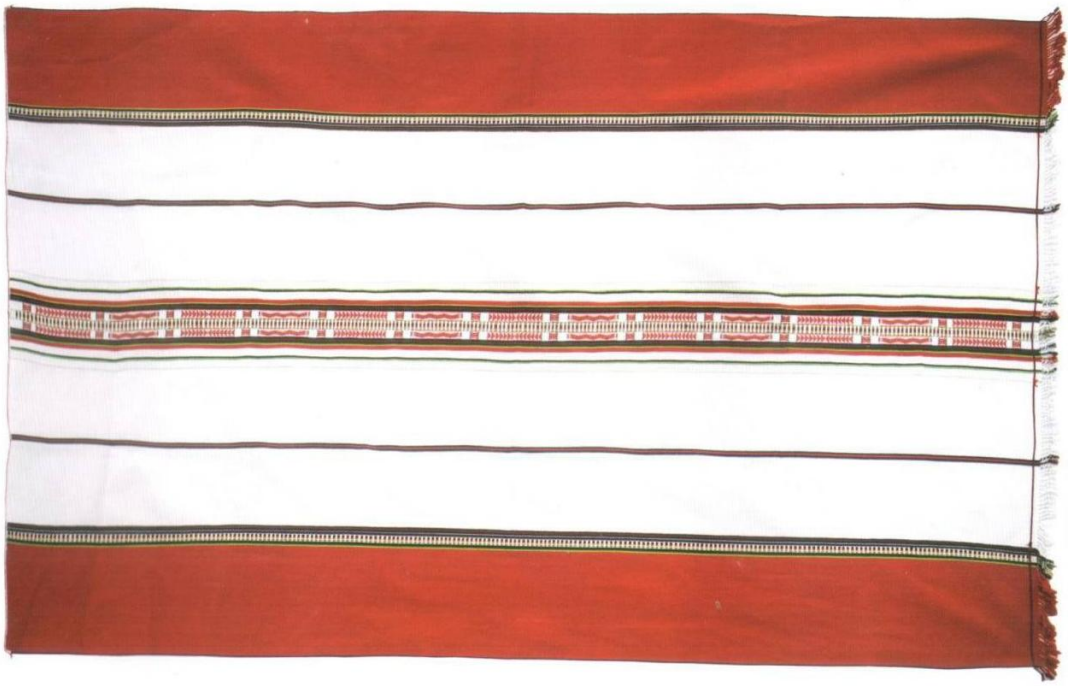


This wrap around skirt was a favourite and popular wear for brides during the olden days.Nowadays it is worn both by single as well as married women.

Rura

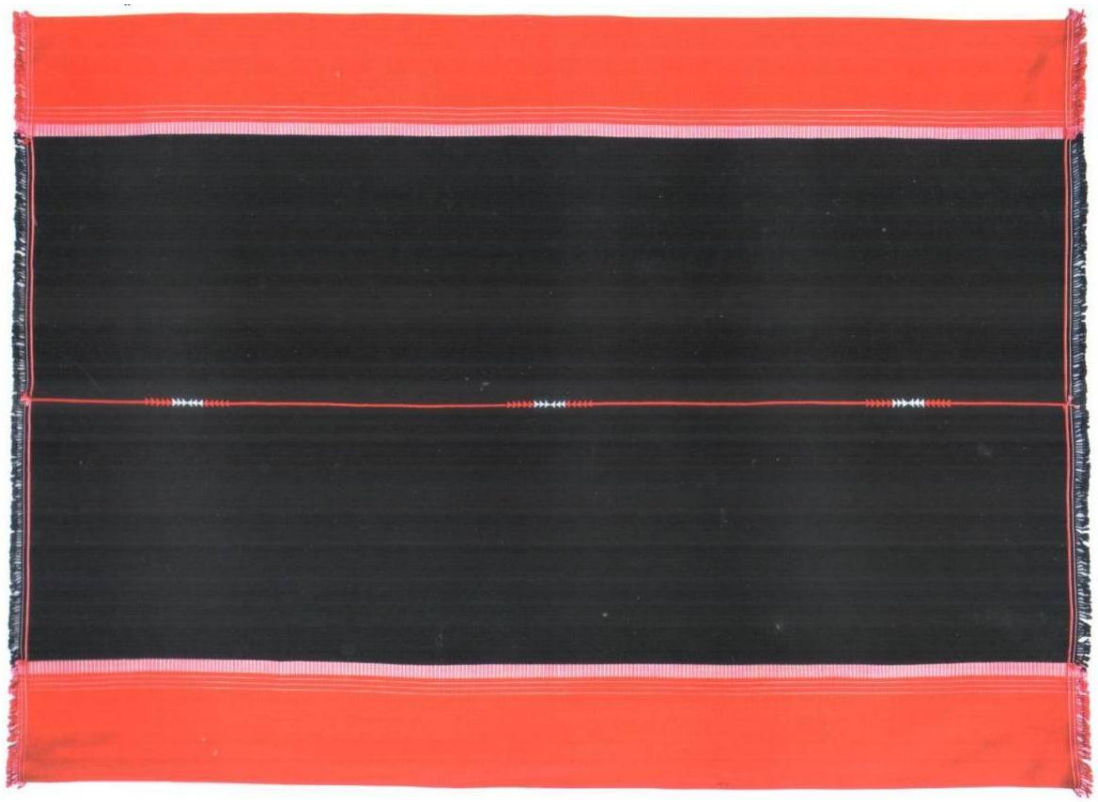
This is the feminine version of Rira.Here the spears are replaced by bone and is predominantly white. It has additional symbols whereas the rest has the same meaning.
Large white band : Light,peace and happiness.
Bone: Wealth and reward.

Rumenie



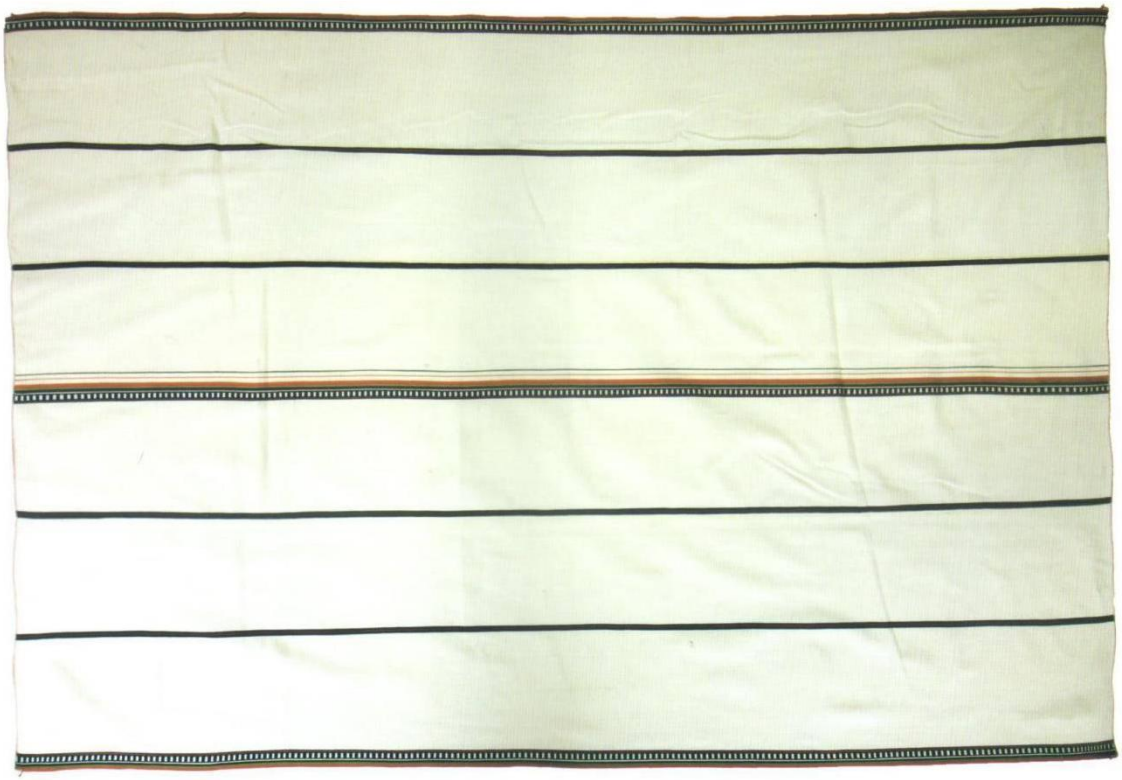
This is a wrap around skirt which is the matching set of the Rura.

Sesomenie



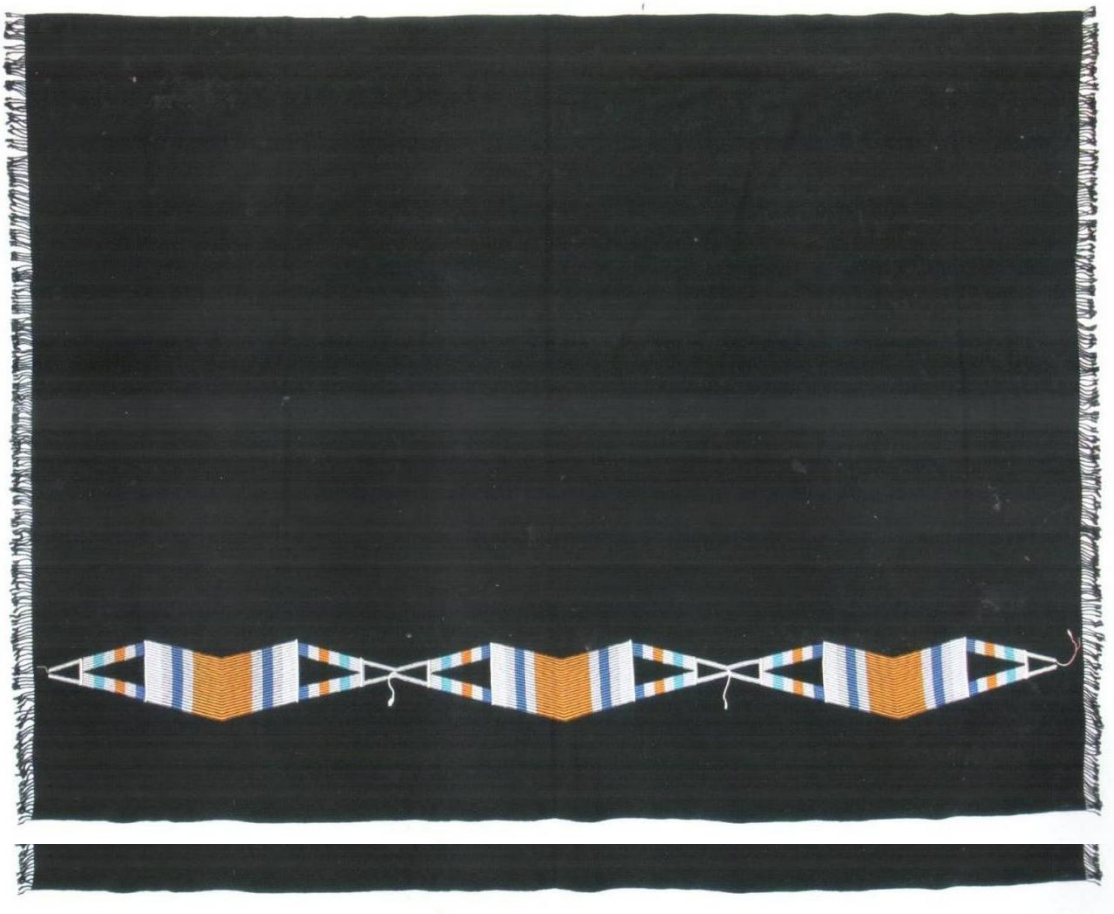
This is a wrap around skirt with elegant designs. It is a very popular wear, ideally biused during special occasions.

Thurinie/Thsurimenie/Rimuni



This wrap around skirt was used by women during the olden days.It was worn when they carried food/lunch for their brothers or husbands who were out on an expedition.

Tilanie

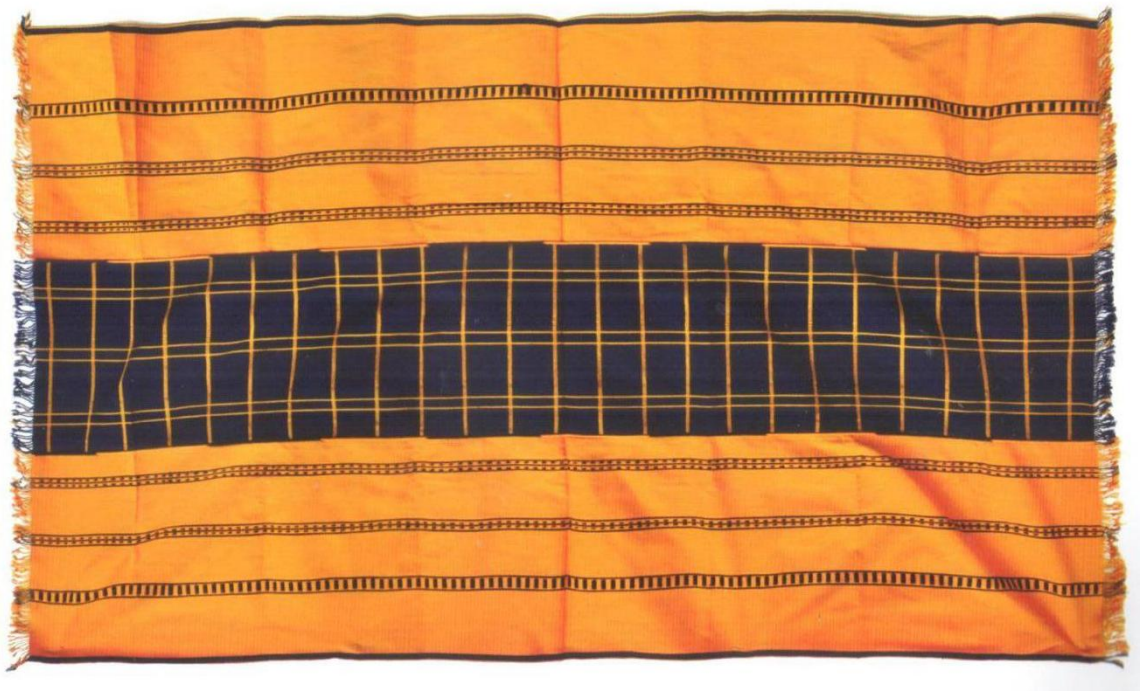


This is awrap around skirt worn by women. The pattern is a depiction of the most expensive necklaces worn by women in olden days.

Zhobonie/Dzunhumenie/Tinhimuni

This is a wrap around skirt worn by married women.It symbolises the new responsibilities of a married life and the end of the youthful days.There are different variations of the colours of the lines among villages or area.
Black: Sadness of the transition
White lines: The hope for happiness
Red : Overcoming hardship
Green: Prosperity and victory

Zuvenie



Thupikhu /Thsuketsura/Hapidasa

Bathsu

Conch shell necklace worn at the back of the neck by the children of the wealthy.

Bathsu Vokha

Khuno (ladies belt)

Long earings worn by young girls

Musunhyie/Lapri/Nuri

Brass earing worn by married women

BRACELETS/ARMLETS(Brass)

Thuwi

Thuka

Thoubi

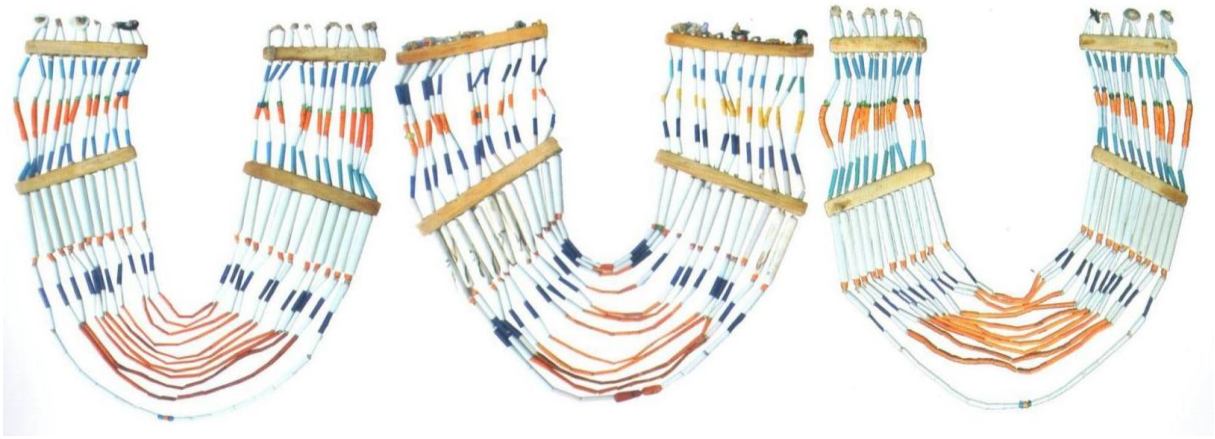
Thoudie

Thoupucu

Zhithu(allulunium)

Tila/Tsukemouphra/Tourakhu

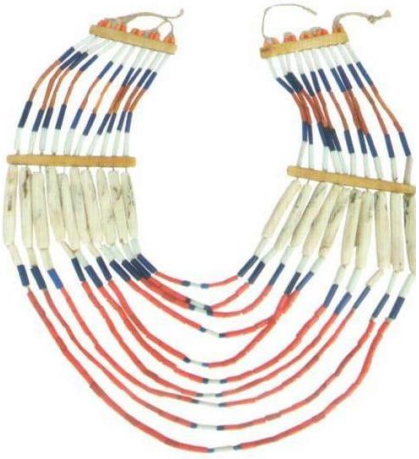
Necklace made of beads and shells with bone spacers.



Vokha/Tusu tukha

Bead necklaces used as chokers

Tsuphra (bead necklace)



Thuvuma Piphu
Headress made of feathers used by young women

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INTRODUCTION

Konyak (Land Of Angh) situated in the Eastern part of Nagaland, India. Early they are known for Tattoos, which they have all over their face, hands, chests, arms, calves and their pierced ears. Facial and chests tattoos were earned for taking an enemy's head. One unique traditional practise that set the tribe apart from rest are: gunsmithing, iron-smelting, brass-works and gunpowder-making. And they also practice Head-hunting like every Naga tribes. Konyak also called LAND OF ANGH, which means LAND OF KINGS. Every konyak villages were ruled by the Anghs/Wangs, who hold in high esteem, he can also have a sub-kings according to the village size. Some Angh/Wang even extend their control/rule over other villages. And still Anghs/ wangs contribute in major decision making of the village.

The term 'konyak' comes from words such as 'khejak', 'khenak', and 'khonyak', which literally means man having black hair on the head. So the name konyak is not the name given by outsiders but the people themselves declared their name as konyak meaning as human being with a black hair.

Konyak have International Bordering with Myanmar and State bordering with Assam and Arunachal states of India. Mon is the District Headquarter of Konyak, it has more than 120 recognized villages. The Konyaks have the largest population among the Nagas. They found in Tirap, Longding and Chamglang district of Arunachal Pradesh: Sibsagar District of Assam; and also in Myanmar. They are known in Arunachal Pradesh as Wancho-'Wancho' is a synonymous term for 'konyak'. Ethically, culturally and linguistically the Noctes and Tangsa of the same neighbouring state of Arunachal Pradesh, are also closely related to the konyaks. The konyaks were the last among the Naga tribes to accept the Christianity. In the past, they were known as war loving and often attacked nearby village of the tribes, resulting in killings and decapitations of the heads of opposing warriors. The decapitated heads were taken as a trophies and hung in the 'Baan' Morung (a communal house) before taken to the safe hidden place (caves). The tribal members maintain a very disciplined community life with strict adherence to duties and responsibilities assigned to each of them.

Aoleang is the main festival of Konyak Tribe, which celebrate first week (1-6) of April every year. Its celebrated after successfully done with seed-sowing to the field. It's a time for thanks giving of past and also ask blessing for new harvest and seeds that they had sown. Starting from Day One to Six each day they perform different types of rituals ceremonies. They enjoy with folk songs, folk dance, beating of log drum, in traditional attire and merrymaking and also welcome the spring session. Another festival, "Lao Ong Mo", is the traditional harvest festival celebrated in the month of September.

Linguistically, the konyak come under the native kuki group of the Tibeto-Burman family. On other words the konyak languages belongs to the Northern naga sub-branch of the Sal sub-family of sini-tibetan. The common dialect has evolved among them, based on the Konyak wakching dialect. The Konyaks reflect all the morphological traits of the mongoloid group. The people are primarily non-vegetarian. They take all kinds of meat including pork, beef, and meat of dog and monkey .Rice is their staple food. Jobs tear, maize, soya bean and a variety of vegetables /fruits and tuber are taken commonly .potato, pulses, and milk are rarely taken. Homemade rice beer is profusely taken. The villagers prefer black tea rather than tea with milk and sugar.

TEXTILES AND ORNAMENTS OF KONYAK (NAGA)

Men: The one and only garment never discarded by a man in public is the phah, commonly spoken of in Naga-Assamese as 'lengta'. This consist of a blue or white cloth some four feet long and ten inches wide. In putting it on the narrow piece is worn once round the waist so that it joins at the back and from a belt. It is then brought through between the legs from the back, and up through the belt, the broad flap being allowed to hang down in front. The result is a garment which is both serviceable and entirely decent. The flap is either white or dark blue. A boy's garment, assumed without any ceremonies when about seven or eight years old, is the flap of one of his father's discarded phah hung from a bit of string tied round his waist.

Women: The mekhala worn by the women is about twenty-two inches deep. It is bound tightly round the waist and the overlapping top corner tucked in front of the left hip. The edge which shows is often ornamented with

iridescent beetle wings or bits of yellow orchid stalk. When about five to six years old a little girl pits on her first skirt Mekhala (khakna) . this is about ten inches deep, with white and dark blue in colours. A body-cloth was a shawl dark blue colour or just a breast-cloth.

When working in fields, or in the hot weather even when lounging about at home, a man usually wears nothing but his phah 'lengta'. When visiting his friends, however, or to sit about in the shade, or for a journey he always wears a body-cloth shawl measuring about four feet by five feet. Usually such a cloth is simply wrapped round the body under right armpit and over the left shoulder. But for any occupation

such as fishing and hunting, where both the arms must be left free, most of the time they used only phah 'lengta' while on hunting.

- **Present Konyak Naga Women's skirt, *Mekhala (wraparound)***

It is said that this Konyak women's mekhala was originated from Tamlu, one of the village in konyak land. This women mekhala is called NYAMLONG NYIHA which means RAINBOW Mekhala (wraparound). According to the history, women of Tamlu village made use of their wisdom and knowledge to pluck the idea of rainbow and then imparted in mekhala. Later, this mekhala designed by the women of Tamlu village was declared to use as the common konyak women's Mekhala. Like many Nagas have many traditional men and women's shawl, konyak women's have also many shawls and mekhalas , however this particular mekhala is primal costume for the konyak women. The colours of Rainbow symbolize integrity and in the same way this mekhala symbolizes the integrity among women in the konyak land.

- **Present Konyak Men's Shawl *(inkek)***

It is said that present Konyak Men's Shawl was originated from the Wanching Village, one of the well known village among the konyak land. Women of Wanching Village presented this Shawl during the Handicraft competition of Konyak Women Apex body Conference at Mon headquarter. This particular Shawl finds unique and innovative, as it is and declared officially as a konyak Men's Shawl. The colours and design of the shawl is indicated to the wealth/Warriors and Kings of the Konyak Land.

- **Present Konyak Women's Shawl *(inkek)***

This konyak women's Shawl was originated from Wakching Village, which is one of the largest village among the konyak land. Konyak women's are also very fond and creative in weaving, where every areas have created they own Shawl. But this particular Shawl was declared officially as a Shawl for the Konyak Women. The costume colour and design of the Shawl symbolic peace/harmony and creativity of the konyak women's.

- **Konyak Men's Sash (Nyee-pak)**

This Sash is called (Hum-Pak) which means warrior-Sash. The Design and Colours of Sash symbolic as Blood, Bow, Arrow, and Spheres, which used by Konyak warriors while going for hunting.

- **Konyak Women's Necklaces (üngkhüp)**

Üngkhüp and Shaklüo : Üngkhüp and Shaklüo Necklace was only wore by Rich/wealth and King families Women's. Which was a social status in the society. It was costly and hard to find, where many poor families could not afford. The original beads was imported from the Myanmar and Arunachal Pradesh or inherited from ancestors. Üngkhüp necklace consist of thirteen strings of dark red beads, green beads at the border line with small bells and few more green beads raw in the middle. To kept the string in raw they used six brass bone of cattle and made a holes, so every string passes through that hole on bones. The shaklüo is made up of conch shell, the round seashell is cut into pieces with size of two inches, and string with cotton wool. This is usually worn in lose long string till the waist.

Necklace like Yük nyean,(yellow beads) yük tak (Red beads) and kam-yük (green beads): These kind of necklace can be worn by any women unlike Shaklü and üngkhüp. The yük nyean and yük tak mostly find in single string. Whereas Kam-yük consisted of five/seven strings in one necklace. The beads descend from mother to daughter, and if a girl brings a string with her as a dowry, her marriage price is accordingly higher. If the groom failed to pay dowry, her family have right to returned it back the beads when she die or can buried along with her.

- **Konyak Men's Necklace Yanmeang (Iron-head)**

Earlier, this Necklace yanmeang was only worn by warriors, who had hunted the humans head. The number of iron head indicated that how many head one had hunted. Head hunter can wear this at any time any place as a sign of warrior and pride. This particular necklace of konyak's man was a social status in the community, where he was respected and honoured even by the King. The string can be filled with the large red beads or can be worn just wit cotton string.

The Iron head mostly manufactured by the Eastern Konyak's, (Myanmar Border), where they can find the materials easily from the Myanmar. In fact most of the Konyak's Traditional Attires Original Materials are imported from the Burma and Arunachal Pradesh.

Today, this particular Necklace is most popular, fashion and identity for the Konyak people. This is an official Necklace for Konyak Men's, and can be wear by any Konyak Men, especially during Festivals.

- **Konyak Bangles (Shak phan)**

This Bangles of women (shak phan) is worn occasionally during the celebration and festivals while performing folk song and dance. A single piece of bangle can be wear anytime by women and girl child. This bangles was imported from Myanmar. It also represented the wealth of the family. In fact, the more they worn the attires shows the wealth of the family.

Konyak Men (Angh) king wear a light blue beads on his legs. The beads strings indicated his position in the kingship, three strings of blue beads was worn by Chief Angh, two/one strings was worn by his sub-Angh.

- **Konyak Men's Armlet (Leakwan)**

Konyak Men's worn above elbow Armlets Leakwan consisting of section sawn from an elephant's tusk. Formally, the sole supply came from elephant killed locally. A man who cannot afford real ivory will sometimes wear an armlet made of white wood smoothed and rounded to resemble the real article. In fact due to non availability of the original ivory in the market and

banned on hunting of wild animals, it is now substituted by local product like wood.

- **Konyak Men's Headgear (Moli shüoshüoh)**

Konyak men's Headgear (moli shüoshüoh) is one of the most expensive and valuable among the Nagas headgear, since it's decorated with most precious and hard to find materials. It is decorated with, wild boar tusk, black Himalayan bear hair, and hornbill feathers. This also shows the skills of konyak men's in hunting wild animals. Headgear like other tribes konyaks wear broad circlets of bear's hair (Shup-ju). They are made of the long hair from the neck and shoulders of the black Himalayan bear very neatly bound on to a piece of cane which is bent into a circle. The two ends of the cane frame are joined by string at the back of the head so that the circumference can be adjusted to fit the wearer. Into the frame are fixed thin upright pieces of bamboo,

which are pushed up the shafts of the hornbill feather (Ao-wan koi) worn with headgear of konyak with full dancing dress. The fit must be a loose one so that the feathers will turn their edge readily to the wind; otherwise, they would be blown to pieces. The feather used are the tail feather of the Great Indian Hornbill (Ao-wan) , and the edge of black band which runs across the tail of this bird must be clean cut. The feathers are very cleverly treated before being wore. A feather is rubbed with the oil-gland which is found under the tail of the hornbill, and the web is then carefully stretched and worked till the breadth of the feather is considerably increased with very little loss of length. In the custom of konyak, Angh can be seen wearing two or more hornbill feathers, which indicated his conquered villages. The pieces of feathers, which wear, by Angh's indicated the villages he have under his command. Now due to extinct and banned on hunting of wild animals and birds. The original products have now replaced by the plastic/wood/paper (one used) materials which is cheap and easy to purchase and can be in markets.

- **Waist Ornaments Konyak Men's (sheang het)**

Earlier, It was red cane used as a belt which warp around the waist. The red cane was wrapped round the waist and hang the phah .

The decorated waist ornaments with cowries is used to keep Dao(machete). The decorated waist ornament was worn while performing folk

song and dance during festivals, also while on journey to other country. They kept long white sharp konyak Dao (Machete) at the back.

- **Waist Ornaments Konyak Women's (sheang khum)**

Earlier, they used long pieces of cloths as a belt to tighten mekhala/skirt. The decorative waist ornaments sheang khum, is exactly look like a necklace Üngkhüp, which was made with red and green beads. Now, this waist ornaments is wear while singing and dancing during festivals and special occasions.

- **Earring of Konyak's (na-ju)**

The ear of konyak man is pierced at the lobe. The piercing of the lobe is part of the birth ceremonies . A red-hot is pushed through, a 'dao' blade being held behind the ear to prevent injury to the head. The holes are kept open with little plugs of cotton wool, and gradually enlarged till they are big enough to take the wads of cotton wool

which are almost invariable worn. A large brass ring and especially women brass long ring (small in sizes look like bangles of their hands) was worn through the holes. The ear was pierced three days from his birth while giving a name to newly born baby boy, whereas to a girl child it is done the next day she was born. Konyak's used conch shell as an earring while performing folk song and dance during festivals. Men also put on pointed part of Deer horn, Porcupine Quill and hand-made of bamboo earring (Navün).

Apron: The decorated with cowries Apron (phah) was worn by the king and wealthy family. Whereas normal people worn a normal apron without any decoration. Indeed when we look back to konyak dress, apron was first and the only cloth worn by men.

Materials and sources of Konyak Textiles It is said that original materials of Necklace was purchased from Myanmar and Arunachal Pradesh, or some inherited from his/her parents. They produced apron 'lengta' and some pieces of clothes locally with cotton

wool. Most of the clothes were white and dark blue in colours, since there was no proper dye or colouring system. The colour white was a result of cotton wool. Dark blue colour was the result of dye with some green leaves. Plant leave called (yem yak, local dialect), and cotton wool/thread were boiled in earthen pot for a period of four to five days, and as a result the white cotton thread come up with the black colour. This was the procedure to dye the clothes. Some materials were from the killing of wild animals and birds and sea animals. To purchase these attires they used barter system, where they exchange with pig, buffalo, cow or rice, maize, and plot of land or field. The food habit, life style and the ornaments they used today strengthen the belief that the konyaks like any other Naga tribe must have come from the seacoast. Though the konyaks are mountain dweller, they eat all the seafood. Their fondness of cowries shells for beautifying the dress , and use of conch shells as precious ornaments indicate that their ancestors once lived near sea. The konyak also eat almost all the sea creatures. These imply that the ancient abode of the Konyak Naga was near the sea or at least in some island.

• Conclusion

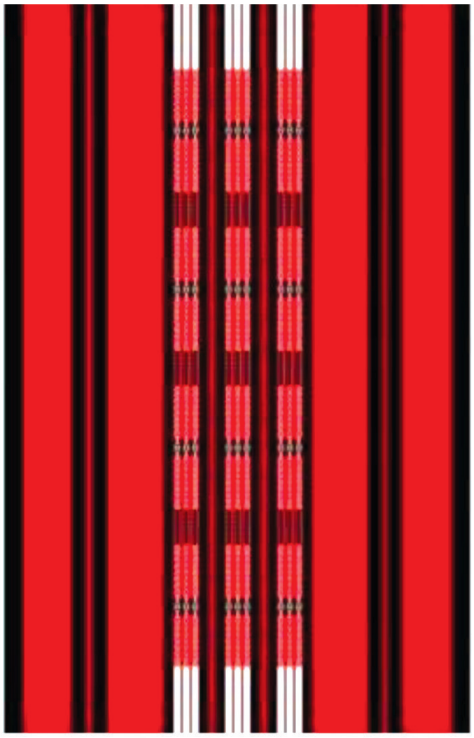
When we traced back to the Konyak textiles History, accepting of Christianity was the birth of (official) modern costume of konyak peoples. Coming of Christianity to Konyak land had stop the head hunting practise and led to the new world of peace and friendship with neighbouring villages. The textile which used before coming of Christianity was for their daily needs, like phah,skirt and shawl, locally produced and some rear beads, which we can hardly seen this days in some people.

Today, we can see many well-ornamented and colourful dress in konyak land, which is locally produced by young talented konyak people. The availability of the materials in the market made more creative and easy to produce many attractive attires of konyak. With market materials many are now engaged in producing they own creative ornamented textiles, and the old way of practiced, original materials, and the value of its are replaced by the substitute product available in the market.

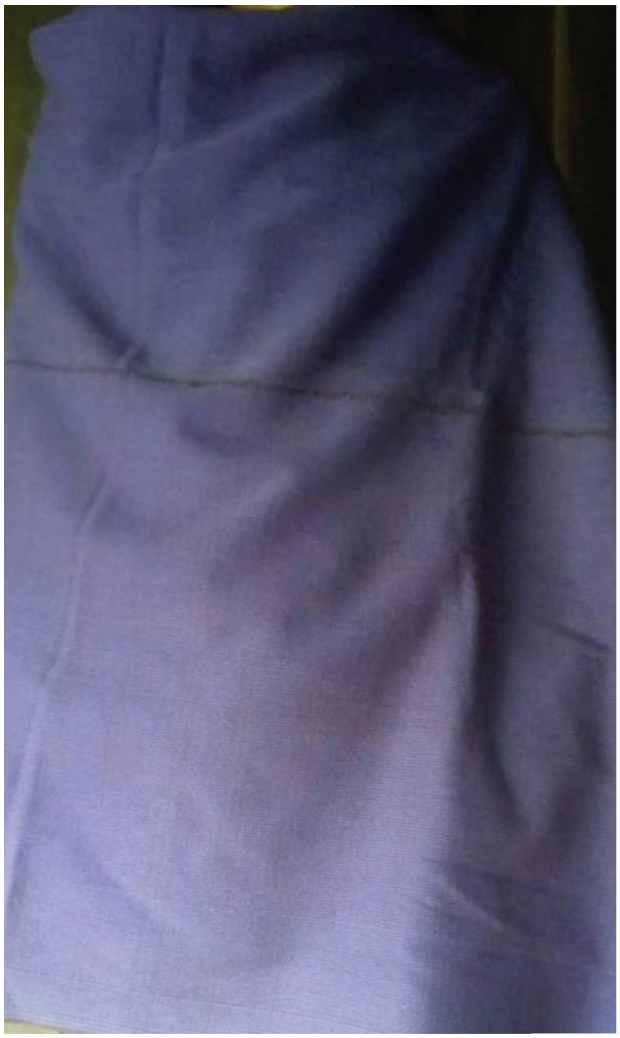
The full dress of Konyak warrior closely resemble that of Chang and Phom. Beside ornaments already mentioned, he wear on his head headgear (Moli shüoshüoh) or wig (shup-ju) a long hair of the Himalayan black bear, with one hornbill tail feather (Ao-wan)by normal person and two or more by Angh. On his ears he hangs conch shell brass in a round shape connected each with a cotton wool. In his arm he puts (Leakwan) ivory. The cowries apron (phah) was worn by Angh, and black cloth measuring ten inches long by eight inches broad was worn by general peoples, while dancing small round brass plate (langhü) with a perforated boss in the centre were worn with apron. On his waist long sharp Dao (Machete), was kept at the back of cowries decorated belt. On his hands with spear (Ngushu laipü) or gun (Lah). on his legs Angh puts a string of light blue beads (yük), and general people wear buffalo skin measuring five to six inches long.

PHOTO SECTION

Konyak Men *(Inkek)* shawl (old)



Konyak Men *(*Inkek*)* shawl (Present)



Konyak Women *(Inkek)* shawl (old)

Konyak Women *(Nye)* shawl (Present)

Women's *(Nyamlong)* skirt (Present)

Women's skirt *(Nyiha) Old*

Women's Neacklaces *(Üngkhüp)*

Konyak Women's Neacklace *(Shaklüo)*

Konyak Women's Neacklace green beads *(Kam-yük)*

Konyak Women's Neacklace yellow beads *(Yük-nyean)*

Konyak Women with shaklüo (conch shell), yük-nyan (Yellow beads), yük-tak (red beads).

Konyak Men's Neacklaces

Yük-tak (red beads)

Yeangmeang (iron head)

Konyak Men Headgear (Moli shüoshüoh)

Yeangmeang (iron head)

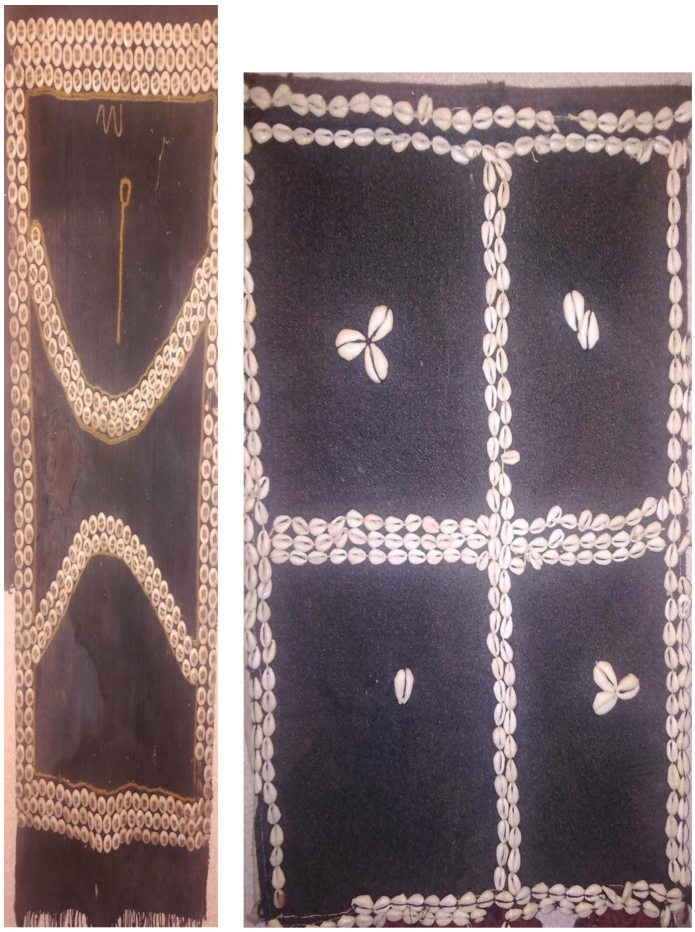
Hornbill feather (ao-wan)

Men waist ornament (shing het)

Konyak Men (sheanghet) belt

Konyak Women (sheangkhum) waist ornament

Konyak Men Apron (phah)



Konyak Angh Apron (phah)

Plant leaves used to dye cloths (yem yak)

Earring used in dance (na-shok)

Earring (Na-huk) made with bamboo

Konyak Men with wig (shup-ju), iron head (yeangmeang) and Dear horn Earring (mei yah wong)

Bangles Women (Shak phan)

Bangles Women (Shak-phan)

Men’s Armlet (Leakwan)

Konyak Men sash (nye pak)

Blacksmith (Konyak)

Konyak man in War Dance
Thank you.

Reference/informer:

1. Shri. Nyeangpa (Senior Citizen)
2. Smit. Shongmet. (KNSK Presitend, Aboi unit)
3. O. Mopa (Senior citizen)
4. Smit. Eyam (Senior Citizen)
5. Eshan (KNSK President, Longchang Unit)

(Akai Konyak)
A.R.O
District Cultural Officer,
Mon: Nagaland

KUKI TRADITIONAL TEXTILES AND DYES

Script:Mrs. Hatjaphal Singson

KUKI TRADITIONAL TEXTILES AND DYES

The Kuki women are blessed with a unique way of weaving and dyeing apart from the traditional art of thread-making. It has been handed down through generations since time immemorial. Hence, traditional textiles and dyes are something like an 'heirloom' to the womenfolk. It is a fact that in the old days, the entire family members had great dependence on the womenfolk for providing them with cloth for all purposes – PONVE (Mekhala), PONSIL/ LENGBAN (Shawls), TAICHEN/ PHEICHOM (male loin cloth), SANGKHOL (shirts/ tops), etc. and even bed cloth. The women on their part, also considered it as their great obligation to meet and satisfy their family in the regards of woven materials.

KINDS OF TEXTILES

The KUKI TRADITIONAL TEXTILES constitute chiefly of Ponve (mekhalas), Nih (petty-coat), Ponsil/ Lengban (shawls) for male and female, Sangkhol (shirts/ tops) both for male and female of all ages, Sakhao (man's bag), Janpon (bed cloth) and many other.

1). PONVE (MEKHALAS) are of different varieties, qualities, colours having unique custom and traditional significance. Ponve appertains to different sub-tribes, clans or sub-clans. Some primal Kuki traditional Ponve of great significance are PONGEISAN, PONTEL, KHAMTANG, PON-LAISAN, VALPAPON, VAGOLMIT PONVE, etc, etc. The first two types specifically belong to the aged.

2). NIH (PETTY-COAT) is of two types for young and old. It is tied around the waist with a chord of thread. Normally, Nih is worn one or two inches longer than Ponve (mekhalas) reaching to the knee. This means, the Nih must be prominent below Ponve.

3). PONSIL/ LENGBAN (SHAWLS): The Kukis have a number of traditional shawls of great intrinsic value pertaining to male and female as well. PONDUM, SAIPIKHUP, THANGNANG, DEICHANG, PONLHE, etc. are some original shawls for man. The female shawls comprising of MOLKIL, PONMONGVOM, PONLHE, MAIJAP JEM, etc. are of original/ initial creation.

4). JANPON (BED CLOTH): The magnificent PHOIPI, PHOICHAL, PONPHOH/ PONTHUP, and PONLHE are the prominent traditional JANPON.

5). PATTAH SANGKHOL (TOPS/ SHIRTS): The women are quite expert in making SANGKHOL in the simplest way without much cutting. Naturally, man wears either half-sleeved or sleeveless SANGKHOL. A small pocket is prominent at the right bottom. Young women put on either a sleeveless or half-sleeved SANGKHOL so that there is no problem with their HAH (armlet) and CHAOJON/ CHAOSON (coiled bracelet). However, the aged women have long/ full sleeved SANGKHOL with a side pocket on the inner left bottom.

DOCUMENTED TRADITIONAL TEXTILES

Of all the Kuki Traditional Textiles, the male shawls PONDUM and SAIPIKHUP and that of a female Mekhala, KHAMTANG, are most outstanding in value. They also bear great significances in terms of tradition and custom.

TRADITIONAL THREAD

Cotton thread is the most typical thread used in the Kuki traditional textiles since earliest times. Henceforth, cotton thread-making is briefly discussed for the convenient study of weaving and dyeing methods the women traditionally practised.

The women have grown cotton through ages since ancestral times. They have their own way of processing it with the help of traditional/ indigenous simple equipments made by men-folk. They grow cotton either in the same field with cereal crop or in a separate field. When the cotton balls get matured and harvested, several processes are being carried out till they are transformed into thread.

COTTON PROCESSING

The plucked cotton is initially dried in the sun till it is warm enough for the removal of the seeds. It is thoroughly cleaned and with PATHEH, a simple tool for removal of seeds, the seeds are being removed. The seed-free cotton is spread again on a scrupulously clean surface where it is beaten puffy and fluffy with PATSAI, a bow-like implement. Thereafter, the beaten cotton is being separated into small patches of equal length, breath and size (10”/12” – 5”/6”). They are then rolled with a smooth PHAIKANG, a stem of a tall flowering grass about two feet in length. The rolled cotton is called CHONJOL which is then securedly kept in CHONJEL; a specially designed small mat made of small bamboo sticks. CHONJOL is then spun into thread with a simple tool called PATHEH/ MUI (The whole apparatus of spindle). The spun/ twisted cotton on MUITHAL (spindle) is called PATTUI. When Pattui is big enough, transferred

it to PATTUIDOT (Bamboo spikes) and then kept into SINKHUP, a small cane/ bamboo basket with cover.

PATTUI is now unrolled, changing it to PATDING/ PATMIT with another tool called PATDIT. PATMIT is more or less arm-length in diameter tied in a bunch. Four or five Pattui make one Patding or Patmit. A number of Patmit is required to make a shawl or a mekhala. But before unrolling Patmit in a loom for weaving, it (Patmit) has to undergo another processing or treat. This is called PATHON, which is the act of cooking/ boiling PATMIT with some amount of rice. It is to make the thread strong, firm and durable. The rice serves as starch and prevents the thread form loosening while weaving. Over-boiling/ cooking PATMIT is not recommendable. Hence, its firmness is tested time to time by pulling it.

0. Pat

3. Chonjol

6. Patdit

1. Patheh

4. Patkheh

7. Patding

1. Patsai

5. Pattui

DETAILS OF DOCUMENTED TEXTILES

A). PONDUM: Pondum stands first in origin and in socio-custom value and strictly adhered to elderly men. Apparently, it is the simplest and least attractive shawl but acquires the greatest significance. The shawl derives its name from two distinctive words 'Pon' (cloth) and 'dum' (black/ dark). Judging from its look, Pondum had been appropriately named.

Pondum

COLOUR: The main body of PONDUM is black in colour. It has well-proportioned white thin lines with equal distance apart. They are five to six inches above the black border. The lines are more apart in the middle, four lines each on its side. The two ends of Pondum are fastened in a specific way called PONDUM KAI. The three traditional colours – red, white are intertwined above the yellow KAI. AKAINA (fastened threads) prevents the woven cloth from getting loosen.

SIGNIFICANCE

1. PONDUM, by tradition and custom, is sacred and acquires honour and dignity.
2. Traditionally, it is meant for Chiefs, elderly or aged menfolk.

3. It also signifies social status of great responsibility an obligation.
4. In the sense of socio-custom values, the role of PONDUM cannot be surpassed by other male shawls in any manner, quality or quantity.

a) MANKHUM: In time of MANKHUM (paying bride's price), MAN is never or cannot be entertained until and unless PONDUM and PONLHE (a kind of simple shawl) make their entry. This means, the groom's parents have to procure it. It is not a part of MAN (bride's price), but a fore-runner of Man as a conveyance of their gratitude and honour to the bride's parents for consenting their daughter for their bride.

b) NAOPUI: Naopui refers to a traditional practice of taking a child to a maternal uncle to obtain his blessings. For this ceremonial rituals, the child's parents are obliged to procure PONDUM, PONLHE or PONGEISAN (aged woman's mekhela). This tradition is held in high esteem in which Pondum forms an integral part.

c) THI (DEATH): Pondum again plays a vital role as a funeral shroud. On the expiry of one's maternal uncle or any member of his family, the nephew is obliged to cover the corpse with PONDUM. The case is reversed when one's nephew or a member of his relatives/ family is dead. Even when/ if the uncle or nephew is not in a position to perform the rite at the time of death, he is compelled to do so in his convenience. Here, Pondum signifies strong bond of relationship and affinity by blood. The negligence of this obligation severes their relationship.

   Again, Chiefs or elderly man mourns the death of other chiefs or great friend or people with high social standings with PONDUM to signify honour and respect.

d) KHOLKEN (necessity of travel/ journey): Elderly people never part with PONDUM. It forms the greatest part of travelling necessity. During his journey, if he himself meets death or of a relative or friend, it serves him a very good purpose.

e) JOL HETNA (bond of unity): Chiefs or elderly men when they befriend with someone of their equal status and dignity presents PONDUM, his most prestigious shawl to mark the event.

f) KUT/ GOLNOP (festivals/ ceremonies): During KUT or in any form of joyful occasion or ceremonies, PONDUM must be prominent on the Chiefs or elderly men to signify their socio-custom dignity. Negligence of this is considered degrading oneself. Even in cultural performances, if the leader(s) has no PONDUM on him, the true identity and significance of the show is missing.

B). SAIPIKHUP:

Saipikhup is the most magnificent and colourful shawl of the male Kuki. It is naturally black in colour with beautiful designed ends. Saipikhup is a combined word of SAIPI (Elephant) and KHUP (knee). It is so named after the representation of an elephant's knee design it bears. Both ends are fastened securedly just below the pattern with a yellow and red colour thread.

Saipikhup

SIGNIFICANCE

a). Saipikhup signifies adulthood, strength, vigour and glory.

b). It is strongly adhered to one who excels in feats and acquires great achievement. It marks excellency and prowess and is the highest esteem bestowed on a great hunter, warrior or victor in the war.

c). Saipikhup imprints the past glory and great feats of forebears. It conveys their victory in retaliation of the hordes of wild and ferocious elephants, which had caused the loss of many kindreds, houses including properties. Hence, Saipikhup is a great pride specifically to the youngsters.

d). Saipikhup adds to the joy and beauty of any festive occasion. When young boys and adult men are attired in Saipikhup, their identity and belongingness is reflected.

C). KHAMTANG (MEKHALA):

KHAMTANG is the most valued and cherished mekhala of a Kuki woman. It is usually black in colour with a zig-zag pattern running five to six inches above the black border. 'Khamtang' means 'caused to halt/stop', for the zig-zags have turns or bends with equal length. Hence, the name is well suited.

The zig-zags are three in number. The middle zig-zag in vibrant red colour is bordered by a yellow zig-zag on each side. The three zig-zags are separated by CHANGMAIMU (cucumber seed) in a white colour. The ends of Khamtang are well fastened with red and yellow thread. The red tie runs in the middle of the two yellow ties.

Khamtang

SIGNIFICANCE:

a). KHAMTANG represents maturity, vitality and beauty for it is specifically and practically meant for grown up girls and even married women who have not yet attained the elderly stage. The fact is, aged women have their own PONGEISAN/ PONTEL which acquires them love, dignity and respect.

b).KENGNEI (marriage): At the time of KENGNEI, it reflects the socio-economic status of the bride. Traditionally, a girl with no Khamtang is degraded in the old days. A new and beautiful woven Khamtang is kept ready for the

solemn and sacred matrimonial ties/ ritual. It was said that even a poor girl was in its demand if she was forced to marry against her will from her parents.

c). KHAOKHI: Khaokhi refers to pre-proposal of marriage by one's aunt. In accordance with custom and tradition, NEIPA, son of a paternal aunt is to wed his NEINU, daughter of maternal uncle. Before the actual proposal takes place of Neinu attains a marriageable age, sometimes an aunt performs a befitting ritual in which she announces her will to the girl's parents. In this practice, Ni (aunt) presents either KHAMTANG or KHICHONG (traditional necklace) to the girl as a significance of her will.

d). PHATTHEI: Khamtang also stands as a symbol of PHATTHEI (blessing). One's aunt or friend presents Khamtang to the bride to express her love and affection.

e). U-NU DALHAH MAN: U-nu Dalhah Man refers to the gift given to U-nu, unmarried elder sister, off the bride by the groom's parents. By tradition, a girl is never to overtake her elder sister in marriage. Hence, Khamtang or Khichong (traditional necklace) is practically given to the U-nu as a gratitude for obtaining her consent for her younger sister's marriage.

DERIVATION OF TRADITIONAL PATTERN/ DESIGN

The traditional pattern, not only of Khamtang but also of Thangnang (another male shawl) was originally designed by legendary mothers KACHIN/ TACHIN and KANENG/ TANENG. They (design) were believed to be derived from a big snake/ python. As such, a traditional belief is that wearing them while crossing a big river is considered dangerous. The weavers of Khamtang and Thangnang were said to perform related rituals before weaving and after their completion for their own safety and well-being.

SIGNIFICANCE OF TRADITIONAL COLOURS

Apart from the socio-cultural, custom and traditional values and significance, the colours black, white, red and yellow of the traditional shawls and mekhalas have their own significance. Life with its beauty, vigour and strength embedded itself on them. The basic tri-colours for the patterns – red, yellow and white symbolize growth, purity and peace. The zig-zag Khamtang represents the course of life with many turns or bends. The yellow zig-zags on each side of the red one reveals the purity of surroundings for a better life. CHANGMAIMU (cucumber seeds) in white colour separating the zig-zags signifies reproduction and growth in a healthy surrounding. And the main body in black colour is a replica of the earth adorned with life, purity and growth.

TRADITIONAL DYES AND METHODS OF DYEING

Not only thread-making and weaving, the early women were quite aware of traditional dyes and colouration which have been handed down till today. Nature itself provides sources of natural dyes. The leaves of plants they have been using are chiefly MUPI and Kolding, bark of TEI and NAPOH trees and seeds of certain plants.

MUPI and KOLDING are wild shrubs abundant in the cooler areas of tropical region. Mupi leaves provide black dye while Kolding leaves give yellow dye. As such, early women cultivated/ planted MUPI around their houses in plenty to extract black dye.

METHODS

Boiling and soaking are two methods involved in processing all natural dyes after breaking up into pieces or pounding.

A). PROCESSING OF MUPI AND KOLDING DYES

The processing of Mupi and Kolding leaves is similar. They are pounded or squeezed with palms and then put in a big pot adding some quantity of water. The pot or container is air tight and put near a fire-place for some days as required. The container is turned or wound from time to time so that the content receives ample heat for its formation.

When the content (Mupi/ Kolding) is ready, it is retrieved and squeezed or pressed to extract the liquid of it. Some amount of the best quality of indigenous CHANGAL/ CHA-AL (Soda) is being added to the liquid substance of MUPI/ KOLDING to obtain colourfast. Sometimes, the pounded MUPI is simply boil to obtain the liquid dye.

This is followed by soaking PATDING/ PATMIT in the solution of MUPI TWI (Mupi liquid) or KOLDING TWI (Kolding liquid) as required. It takes days or weeks until the colour is to one’s satisfaction. The solution is added in case if necessary while soaking. PATDING/ PATMIT is then left to dry in the sun. Dyeing sometimes need repetition if the colour is found too thin or light.

1. Mupi Plant

2. Mupi leaves

3. Pounded Mupi

4. Pounded Mupi

5. Mupi Twi

6. Patding soaked in Mupi Twi

7. Soaked in Mupi Twi

8. Soaking in Mupi Twi

Kolding & Mupi

Kolding Leaves

Kolding 1st Dye

Patding

B). PROCESSING OF TEI AND NAPOH DYES

TEI and NAPOH are tall trees and plenty in the tropics. TEI is classed as hard-wood tree. Red and dark brown dye is obtained by processing the bark of TEI and NAPOH respectively. The same and similar processing is followed in both.

Initially, the thin outer covering of the bark is removed with skill to avoid dirt. The thick bark is then removed or slashed which is then chopped or pounded into semi-powder like substances. After this, PATDING/ PATMIT and the semi-powdered bark are put in a pot. A sufficient amount of water is added/ poured. This process requires certain length of time. Hence, addition of more

water and the semi-powdered bark is sometimes necessary to give more colour to the thread dyed. Some amount of good quality CHANGAL/ CHA-AL (indigenous soda) is added in the preparation to obtain colourfast. PATDING/ PATMIT is then soaked in the solution for days after the boiling/ cooking process is over.

The whole processing may be followed and repeated twice or more to derive a satisfactory dye after which PATDING/ PATMIT is taken out for drying in the sun.

Besides this, certain seeds, leaves and barks are fertilized for obtaining variety of dyes in the traditional dyeing processes.

1. Tei bark

2. Tei Twi

3. Patding soaked in Tei Dye

4. Soaking in Tei

5. Soaking in Tei Twi

6. 2nd Dye Tei

1. Pounded Napoh

2. Soaking in Napoh Twi

3. Soaking in Napoh Twi

4. 1st Dye in Napoh Twi

TRADITIONAL TEXTILES OF THE PHOM NAGAS

1). **NYO ÜM**

This is a traditional Phom Naga male shawl. Cotton threads weave this shawl.
During the times of our forefathers this shawl was a shawl of the warriors. The warriors who returned with head/heads of the enemies can proudly wear this shawl.

The designs in the middle of the shawl is being copied from the designs of the back of the Python (known as Bunyu in Phom dialect). The Phom Nagas believe that Pythons have supernatural powers and can enchant their prey as well as the onlookers. The warrior's effort to overpower his adversaries and return to the village with the head/heads of the adversaries is equated with the enchantment and supernatural powers of the Python.

A similar shawl, but with short laces hanging out from the red background was worn by wealthy people.

2). **LAKSHÜNG**

This shawl is a female shawl. Cotton was used to weave this shawl.
The design in this shawl is also copied from the design that one can see at the back of the Python.
In early days, the wives and daughters of warriors and wealthy people wore this shawl.

3). **HE-NYÜ**

This shawl is worn by men. He-nyü shawl is the most common and the most popular shawl of the Phoms. This shawl can be worn by one and all. Cotton threads weave this shawl.

TRADITIONAL METHODS OF DYEING

The Phom Nagas used five varieties of colours in their traditional textiles.

They are red, blue, black, white and green.

The methods of dyeing were primitive. The materials used were locally available vegetations.

RED (HAKLA) - Red is the most prominent and widely used colour in the Phom Naga textiles. To produce red dye, a stem of a particular herb known as "Kaipü" in Phom dialect was boiled along with salt and little water. After boiling for many minutes a dark reddish liquid (brick red) is produced. This liquid was used to obtain red dye in the textiles.

BLUE (VÜNG PHOPÜ) - For making blue dye, the leaves of strobilanthes flaccidifolius, a flowering plant known as "Yüm " in Phom Naga dialect was used. The leaves were boiled with water and a dark blue liquid was produced which was used for dyeing the textiles black.

BLACK (NYAKLA) - Black dye was produced by adding the liquid of a thoroughly smashed black sesame seeds in the boiling liquid of the Strobilanthes Flaccidifolius leaves.

WHITE (SHULA) - The white colour of the natural cotton was used as it was.

GREEN (THÜNG SHÜNGPÜ) – In the early days, the Phoms used a particular type of algae to obtain green dyes for their textiles.

COTTON YARN

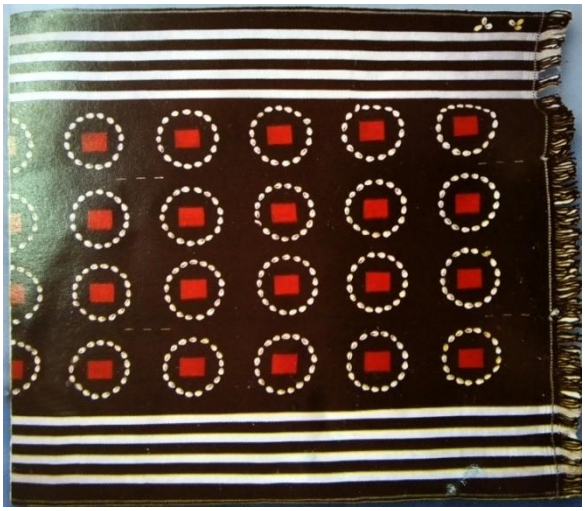
In the earlier days, the Phom Nagas cultivated cotton for weaving textiles. Yarns and threads were made out of cotton to weave shawls and mekhalas for everyday use. Yarn and thread making and weaving was mostly done by the womenfolks. There is no record of the use of silk and wool and as such cotton was the only material used by the Phoms for their textiles.

TEXTILES
AND
ORNAMENTS
OF
POCHURY TRIBE

1. GHOOCHUH :- This is a man shawl and is also called Rungcheum and ù̃vashong shawl. In olden days this shawl can only be used by man who have participated in headhunting. It symbolizes bravery and honour.

The red designs inscribed in this shawl signifies COURAGE and the four white stripes lines signify unity and peace.

2. JŬHACHUH :- This is a men shawl and is considered a prestigious shawl. This shawl is also called a rich men's shawl. In olden days this is worn by the chief of the village and is worn only on important occasions and festivals. The design and meaning of this shawl is the same as GHOOCHUH shawl but a sea shells are beaded around the red design to signify the prestige and wealth of the rich rich men.



3. RIHA YAÙKCHEM : --- This is a men shawl. This shawl was designed to denounce the old tradition of headhunting/bloodshed and to embrace unity, peace and harmony.

The white stripes on both ends signifies the end of human head taken during wars.

The black and red color signifies the bloodshed during the headhunting days.

The white strips in between the black color signigfies that all traditional practices are no more and people yearn to live in peace.

4. TÙSHIKHÙJÙ :- This is a women attire (mekhela) and is worn both by married and unmarried women. This mekhela signify great achievement in one's life. Varieties and number of stripes in this mekhela represent the number of times the chiefs and his wife have hosted a feast of merit. This mekhela is mostly worn during festivals and important occasions.

5. PILARI NI :- this is a woman attire(mekhela) and this mekhela can be worn only by married women. This mekhela symbolizes the strength and unity of womenfolk in the society and also signifies marriage is for life. This mekhela is worn during important occasions and gatherings.

Orange color --- married for life
Blue --- loyalty
Yellow --- maturity with age
Green --- unity and peace

The embroidery design in the middle of blue color is a tattoo design which signify marriage. Women who are married tattooed the chin,shin and leg in olden days.

6. DOWYANG NI :- This is a women attire (mekhela). The meaning of dowyang is derived from a black insect CRICKET. This mekhela design represent two brother and sister who were turned into crickets.

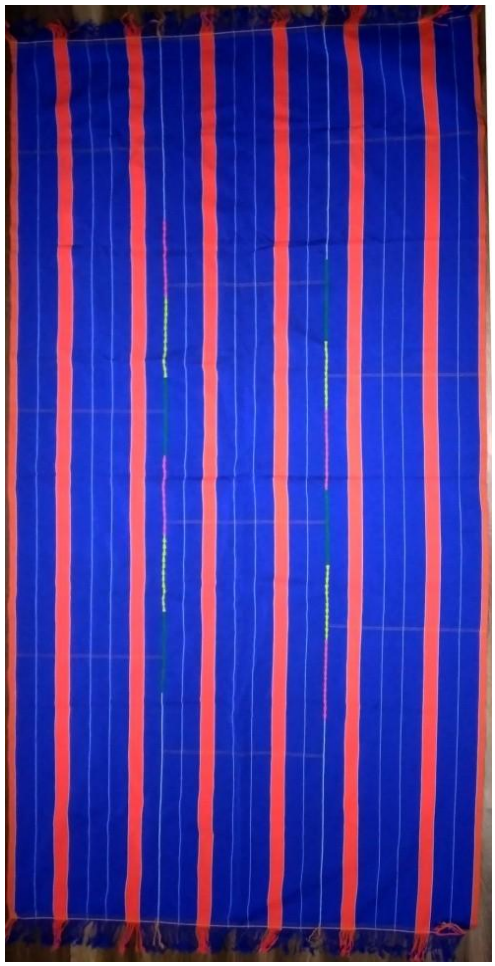
The two bigger red stripes signifies the sister and the two smaller red stripes signifies the brother.
The two black stripes signifies the black insect cricket (dowyang)
The white stripes in the middle is believed to be a white linen the boy used to tighten up his waist and the long red lines is believed to be the oil/lotion that changes man into cricket.
The white designs signifies tattoo's of the womenfolk.

7. LÙSANG NI : --- This is a women attire (mekhela) . This mekhela can only be worn by umarried women and can be worn by women who are of high moral values. Women of ill reputation or bad moral are not entitled to wear this attire.

The white color signigfy purity of a women
The black color signify maturity of a women
The red color signigfy dignity of a women.

8. SHAPONGNIZA :- This is a woman attire (mekhela). This mekhela can be worn both by married and unmarried woman. The colours and designs of this mekhela is derived from a colourful bird called mongsù xaza. A woman who was preparing to weave a mekhela happen to see a beautiful bird flying above her and she suddenly decided to weave the pattern to that of a bird. This mekhela signifies the cheerfulness and colourful character of a woman and can be worn on all occasions.

9. AMIATHSÙ :- This is a male shawl. This is a very important shawl of the pochury tribe. The name ‘amia’ literally means tiger and ‘thsù ‘means shawl and this shawl is also called a warrior shawl. This shawl was considered very sacred and the one who wears it holds a high moral value during ancient days. This shawl is worn by eminent man and great warriors who have achieved great feats of having killed many enemy’s heads.



A kinship clan call ‘kajiri’ women were forbidden to weave this shawl though kajiri men can wore it. Legend says a kajiri man while returning from field work rested and slept off halfway the road. A tiger who was passing through the same road saw a sleeping man and thought him to be dead started making burial preparation for the man to which a man woke up startled, so the man thought the tiger must be his relative because during those days only relative prepares the burial for dead souls. From then on the kajiri clan women were forbidden to weave this shawl.

This shawl was considered sacred and weavers too follow strict rituals while weaving it. Great meal of sticky rice and pork fats are prepared and relish during the course of weaving this shawl.

The various colour in this shawl convey the following meaning

Red – war (bloodshed)

Blue – prosperity

White – purity and victory

The spear designs in yellow, red and green signify the spears used in war fields.

10. KHALACHU :- This is a common male and female shawl. This shawl was considered a female shawl during olden days but it is worn both by men and women during the course of times. This shawl was woven only by a royal clan 'kajiri' women. This shawl was considered a rich man shawl and was in possession of rich families only. When a daughter of a rich family is given away for marriage, her family gifts this shawl and she wore it and goes to her husband House.

The vibrant and bright beautiful colour bands signify the rich wealth and high status of the family.

11. KÙPHRO MÙNYI :- This is a women attire (mekhela). This mekhela was worn by wives of those men who have hosted the morung feast. Since a feast cost riches and can be hosted only by rich men, this mekhela was in possession of rich families.

The white stripes in between the red colour signify the number of times the family have hosted the morung feasts. One white strip is added each time the morung feast is hosted.

white colour signify purity and happiness

blue colour signify prosperity

yellow colour signify not yielding to hardship

red colour signify war

11. LÙPHUOTHSÙ :- This is a men shawl. This shawl is said to have sourced and bought from neighbouring state of Thangkhul tribe. Only rich men who have hosted the morung feasts a number of times can wear and possessed this shawl.

A man who own and possess riches calls upon the whole clan/village to a great feast and merrymaking at the Morung. The feast starts from morning till late night with drinking local brew wine, eating meats, dancing and singing. This celebrations and merrymaking ends with the host wearing this shawl and his wife wearing kùphro mùnyi mekhela with another added white strip to it. The man and his wife who wears this shawl and kùphro mùnyi are regarded and recognized as to have hosted the morung feasts.

In present days this shawl are no longer bought and can be seen only in possession of elders which are passed down from parents and grandparents of rich families.

13. ANYIRÙ :- This is both male and female shawl. This shawl is also called elderly shawl because it is used by older aged people of above 60 years. This is a

plain white cloth weave and spin from raw cotton grown locally. The particular cotton used for weaving this cloth is grown in old/previous Jhum fields. The cotton are spinned and loom and woven by womenfolk. The material is coarse and thick and it serves as warmer during cold winter. This shawl is also used as quilt/blanket by families to keep themselves warm during winter by joining and sewing them together to make a bigger cloth.

14. ALOTHÙ :- This is both a male and female shawl. This shawl is worn by adult married men and women. The cloth is woven plainly in white colour. Used in all occasions.

Locally grown cotton is used in weaving this cloth but the process of yarning is more refine and cotton thread is made thinner than the other coarse shawl.

The white colour signifies pride, youthfulness and happiness.

15. KÜJI MÜNYI :- This is a female attire (mekhela). This mekhela is worn by married women and worn only during festivals and occasions. Women folk wear's this attire in uniform while dancing and performing.

During olden days this mekhela was worn only by the village chief daughters and ordinary women could not wear it.

16. KÜMÜRHÜTHSÜ :- This is a female shawl. Originally this shawl was worn by married women during special occasions. But at present times it is worn both by married and unmarried women. This shawl is white in colour with red and black dotted designs in the middle. The three cloth pieces are woven separately and sewn together.

The dotted black and red lines of design signify the dotted tatoo married women usually marks on their chin.

The white colour signifies long lasting love, happiness, just and upright heart of women.

17. KÜNYI MÜNYI :- This is a female attire. This wrap around was worn by wives of those who have hosted the morung feast many consecutive times for clan/village. Kùphro mùnyi was worn only by wives of those who hosted the morung feasts killing pigs and cows while this particular wrap around was worn when a bigger feast is hosted killing buffalo's. When a buffalo is gifted for feast then on the wives starts wearing kùnyi mùnyi to signify that the family have hosted a bigger and better feast.

18. NOZÜTHSÜ / SHUKRIEJI :- Nozùthsù is a young boys shawl and Sukreji is a young girls shawl. These two shawls are worn by young boys and girls during adolescent years before entering teenage years.

These two shawls are white in colour with similar designs except the boys wear black border and girls wear a red border shawls. These shawls signify the innocent and carefree life's of young children before facing the hard ships. Once they reach puperty and teenage years they will no longer wear it.

19. KÜLE MÜNYI :- This is a female attire. This wrap around was worn by young girls. Girls were made to shave their head and wear bald head till they reaches puperty/teenage years or in other words till they reach marriageable age. On reaching this age girls were allowed to start growing their hair along with wearing this wrap around. This wrap around is worn till they get married and once they get hitched they will stop wearing this wrap around.

This wrap around is white in colour with many stripes lines which signify the purity of a girl.

In the middle the colourful stripes design are patterned on the shape of a green caterpillar which is bright, active and alert at all times and this resembles the character of the young girl.

20. ARORIE :- This is a male attire. This is also called a warrior's attire. During olden days men folks who have taken an enemy's head were allowed to wear two sets of this attire and those who failed to take an enemy' head could wear only one piece of this attire. This attire along with other ornaments was worn only in occasions like feasts of merit, the morung feasts and festivals.

The designs in red and black pattern signify the spears used in head hunting and killing wild animals. Also this design signifies that men were true warriors.

Originally this attire was woven using yarned white cotton dyed from red wood bark, leaves, black charcoal and wild black currant fruits.

The yellow colour signify happiness and abundant living.

The red and black signify wars and death.

21. AKUORHIE :- This headgear is a male attire. This attire was worn and possessed by eminent and rich man who have hosted the feast of merit and who have undertaken charity works for the clan/village. Not all men who have hosted the feast of merit are entitled to wear this head gear but worn only by men who have hosted the merit feasts by inviting neighbouring villages.

This headgear is weaved using wild orchid flower stems. The stems are refined and smoothen by fine craftmans only. Only expertise men and women can weave this gear.

This headgear is worn during important occasions and presently it is used by men folk during folk dances.

The red colour hairs are women's hair dyed in red wood bark and leaves to turn it to red signifying blood and war.

The tooth of wild boar signifies wealth.

The nail of a wild bear signifies bravery.

Feather of a hornbill bird signifies one's pride.

Horns of buffalo signifies that one had hosted a feasts of merit.

22. SATÜRÜ :- This is a male ornament. It is worn at the bicep during important events and festivals. This ornament is usually worn by great warriors and rich men who have hosted feasts of merit for multiple numbers of times. This ornament signifies wealth and status of a man.

This ornament is made of Elephant's teeth. The teeth is carved and shaped in the size of a man's bicep.

23. AKERUO :- This is a male ornament. It is worn on the arm as a decorative piece during folk dances and important events.

This ornament signifies power and strength of a warrior and is part of a warrior dresscode.

This ornament is woven from orchid stems dyed in red tree bark and leaves by fine craftmans.

24. ASHILE :- This is a male attire. This cloth is used as undergarment to cover a male private area. In olden days this cloth was used as a replacement of trouser. This attire is also used as part of a warrior's dress during folk dances.

This is woven as a single cloth and is tied to the waists.

25. SOUCHIELI :- This is a male attire. It is used for guarding a pair of ARORIE attires at waist of men during folk dances. It is also used for a holding a dao box to the waists during field works.

Two types of souchieli were worn by men i.e plain and pattern designs.

Pattern designs was worn only by those men who had taken an enemy's head during head hunting and those men who have encountered and killed wild animals like tiger, lion and bear. And those men who failed to accomplish the two above feats wear's a plain souchieli.

26. ASHEH :- This is a male ornament. This is an earring worn by men during occasions, festivals and during folk dances. This ornament is made of women long hair which is tied by thread and worn on ears. During olden days only great warriors could wear this ornament but at present day this is worn by men folk during cultural events and performance.

27. AZHOKA :- This is a male ornament. The moral right to wear this necklace is given to those rich men who have hosted the feast of merit. At present time this anecklace is worn men folk during important occasins, festival and while performing folk dances.

The beads in red, white and black colours are joined together by threads to make this necklace.

28. ANAHA :- This is a male ornament. This is an earring made of women hair which is dyed in red tree bark and leaves to make it red bright in colour. The dyed hair are joined in a round thread to make this earring. This earring is worn by men folk as part of the warrior uniform during occasions and cultural performance.

29 . AJUKHRIE :- This is a female ornament. This ornament is tied and worn on the waist along with a wrap around by women folk. During olden days this ornament was worn by wive's of rich men who have hosted the feast of merit for multiple times. At present day it is worn by women while dancing and performing cultural activities.

This ornament is made by joining small blue beads together in thread to the shape of a women waist.

30. AZHO :- This a female ornament. This necklace is worn by women.

These necklaces are worn together. This is made of bright yellow and orange beads which are joined together by thread. These necklaces are worn usually during occasion and cultural performance. This necklaces are used worn everyday in single piece.

31. ASAKHRII :- This is a female ornament. This is worn along with other necklaces by women and this ornament is worn as a centre piece. This ornament is carved out of sea shells which are sharpened and smoothen to make it smooth and shiny. In olden this this necklace is worn only by rich families.

32. AKHUSA :- This is a female ornament. These bangles are made of Brass metal. It is worn by women during occasion and festival. This bangles are in possession and worn by rich daughters during days.

33. AKHI : --- This is a female ornament. This ornament is worn on the bicep of women. This is made of alluminuim metal which is processed to makeit thick and smooth. This ornament is worn during cultural performance along with other accessories. In olden days this ornament is usually worn by rich daughters and families.

34. ASIEDIE :- This is female attire. This is a women headgear**. In olden days this headgear was used by rich men's daughters only. When rich** family give their daughter for marriage, this headgear is made for her out of a thin fine bamboo and she wears it along with Khalachu shawl and goes to her husband house.

At present time this headgear is worn by women folk as part of a cultural uniform during cultural events and performances.

35. RÜLA MÜNYI/SAVI MÜNYI :- This is a female attire. This wrap around was worn by young ladies in their youth life. The name 'rùla' and 'savi' literally means damsels. This wrap around symbolizes the vibrant, fresh, vigor and high spirit character of young damsels.

The white colour signify purity and cleanness

The black colour signify power and strengthThe black designs in the middle of white symbolize the butterfly pattern which signifies the beauty and cheerful character of young women.

36. SHEFÜ MÜNYI :- This is a women attire. This wrap around is worn by women who are educated and those who have achieved great in life. It is worn during important occasions and gatherings.

The deep red colour of this wrap around signifies willpower, leadership and courage of women.

In the middle the dotted pattern design in gold colour signifies tattoo's that women wear on chin and leg.

37. NYUHAH :- This is a male ornament. This ornament is made of a tiger's tooth. It is worn by brave men those who had taken an enemy's head and also by men who have killed a tiger. At present days it is used by men folk during occasions and cultural dances.

38. MIINYIHAH :- This is a male ornament. It is made of wild boar's tooth. This is worn by brave men who have taken an enemy's head and also by men who have killed wild boar. At present day it used by men along with other necklace during festivals and folk dance.

39. KOHNKHUOTHSÜH :- This is a male ornament. This colourful ornament is tied to the waist of men during cultural events and dances. The colourful bands of blue, red, green and yellow threads are tied together in bunch to the waists.

40. SHONGKHIW :- This is a women attire. This wrap around was worn by wives of rich men who have hosted the feast of merit for clan/village. The white spotted stripes signify the number of times the feast of merit had been hosted. This wrap around symbolizes respect and honour.

At present time the moral right to wear this wrap around is given to qualified and educated women who have achieved success in life.

41. APOKSHA ÜWIGHO SHONG :- This is a women attire. This wrap around was worn by married women only. Young girls are forbidden to wearing this wrap around. This wrap around represent motherhood.

The colour signify that one is married for life.

42. KÜLORÜ MÜNYI :- This is a women attire. This wrap around was designed to mark the tragedy of Matikhrù village where innocent villagers were massacred mercilessly on 6th September 1960.

Black colour signifies the sorrow

Red colour signifies the bloodshed

White design signifies the yearning of peace.

The red lines represent jiji (thechù) river, the area where this massacre took place.

43. THSÜSHONG :- This a women attire. This wrap around is used by young damsels who are literate and educated. This wrap around symbolizes knowledge and strength of a women. Women who are illiterate and of bad moral are forbidden to wear this wrap around.

The white colour signifies the purity, courage and kindness of women.

Textiles and Ornaments of the Rengma Naga

Variety of textiles and ornaments of the Rengma speaks volume of the rich cultural heritage. Each has its unique designs, figures, shapes etc representing meanings and significances. Woven cloth has aesthetic appeal through its geometric patterns that represent nature through symbols and colors. Some attire are used for ceremonial purpose, some for rituals, some for religious and some for symbolic. Cotton, cowry shells, cone shells, carnelian shells and beads are the main raw materials for making sarongs, shawls and ornaments. Only a few colors varieties are used for shawls and sarongs.ie, white, black and red. Woven on a loin or back-strap loom – striped fabric are fashioned into beautiful sarongs and shawls.

It is a tradition for woman to take off all ornaments including earrings, necklace and bracelets at the time of giving birth.

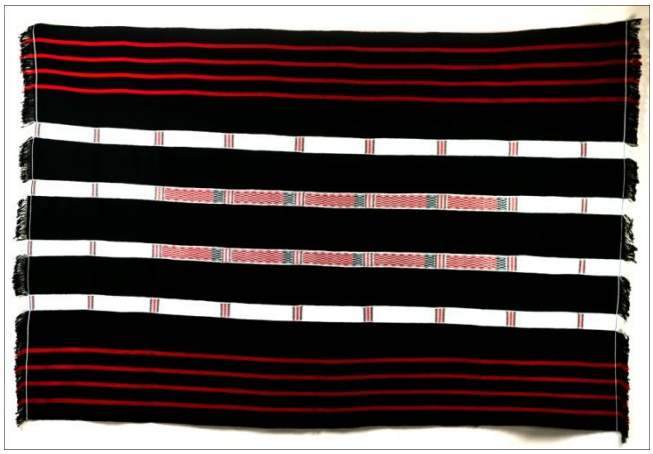
Traditional Manufacturing Technique.

Loinloom also known as back-strap loom is one of the oldest indigenous devices for weaving textiles. Loinloom is a simple device-about as wide as desktop keyboard- is attached to the body of the weaver with a back strap. The weaver, mostly female, sits on the floor, legs stretched and feet propped against a block of stone or wood. The back strap creates resistance which enables the weaver to tighten and loosen the yarn as required. Weaving is slow, tedious and intricate as it involves fine fibers, texture, color and motif.

Material and Traditional Dyeing Procedure for textile

Locally produced cotton fiber is used. Cotton will first be processed and handspun which will then produce cotton yarn. The cotton yarn is then boiled /treated in mashed rice in order to improve the quality of the yarn. For dyeing/ coloring locally available plant species are used. ‘Natsichii’ which is also called ‘grass of black medicine’ is used to obtain black dye. Achaqhe leaves are used to obtain red dye. The leaves are first boiled in a pot after which the cotton yarn will be dipped in and boiled for an hour or so. This process is repeated twice or thrice to make the yarn strong. The yarn is then dried in the sun for many hours. (S) denotes Rengma and (N) denotes Northern Rengma.

1.Zonyuphi (S) Anonthsü (N)



Category: Male and female attire, Shawl**.**

This is the most important shawl of the Rengma Naga Tribe. It is known by different names such as Shawl of Fame, Shawl of Integrity, Shawl of Luck etc. Tradition imposed certain restrictions for wearing it. Thus ordinary men and women are barred to wear unless they fulfil certain criteria. It is believed to cause an untimely death on violation of such codes. It is taboo to even touch it by ordinary man. Weavers also observed strict ritual while weaving this shawl.

Design and Significance

Men wear the one with four narrow white median bands while women with three narrow white median bands. The different motif/design has meanings and significances.

Butterfly shape design: The shorter zigzag designs embroidered in all the white bands represent the shape of butterfly. Only those who had already hosted the first feast of merit called ‘Asi Kaha’ and their wives could wear the butterfly shape design.

Toad’s egg design: The longer zigzag design in the middle two bands (one bands for women) represents the shape of toad’s egg. Those who had already hosted the second feast of merit called ‘Kethughuyathi’ and the third feast of merit called ‘Asikeyathi’ were eligible to wear the toad’s egg design. Their wives too could wear them.

Weaving.

Weaving is traditionally done in loinloom. There are nine stripes in man's shawl and seven stripes woman's shawl which are woven separately and then stitched together to produce the shawl.

2. Chonpo Phi (S) Asükhu Thsü (N)

Category: Male attire, Shawl.

Chonpi/ Asukhu Thsu is a male attire. It is a white cloth and a very basic clothing specially for the poor people. It has a multipurpose use. It is worn as sarong during winter season to keep oneself warm. It is used as blanket/quilt and also as mattress. The cloth is made of cotton and stable fibre. It has four pieces of cloths which are woven separately and then hand sewn together.

3. Rikho (S) Aghikha (N)

Category: Male attire, Shawl

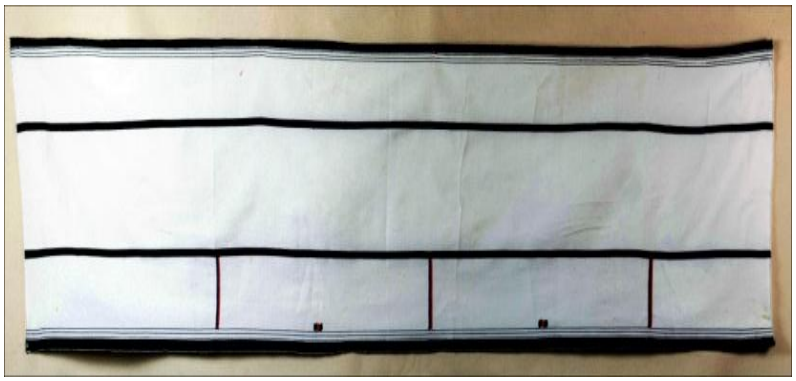
Rikho/Aghikhathsii is an important shawl of the Rengma tribe. Rikho is a white cloth with a few narrow horizontal black bands, embroidered with three short vertical zigzag design and two small motif. The number of black bands varies with the age of the wearer. It is worn by men folk. A man who has not been able to offer a great feast, or has never killed an enemy may wear this cloth.

Use : It can be used by all irrespective of age or status. It can be worn on all occasions. The shawl is also traditionally used as shroud or burial sheets.

Design: The three short vertical motifs are patterned on the shape of butterfly therefore called butterfly design and the two small motifs are patterned on the shape of grasshopper therefore called grasshopper design.

Material and Weaving: Cotton fiber is used for making this cloth. Weaving is done in loin loom.

4. Nchusü Phi (S) Pfuza Nyu Thsü(N)



Category: Male Attire, Young Boy, Shawl

Nchusu Phi/Pfuza Thsü is also a white cloth with black bands at the hem and in the middle. This is the first shawl that a young boy wears. It is also traditionally used as baby carrier in olden days. Wear in all occasions.

Design: The three short vertical motifs are patterned on the shape of butterfly therefore called butterfly design and the two small motifs are patterned on the shape of grasshopper therefore called grasshopper design.

Material and Weaving: Cotton fiber is used for making this cloth. Weaving is traditionally done in loin loom.

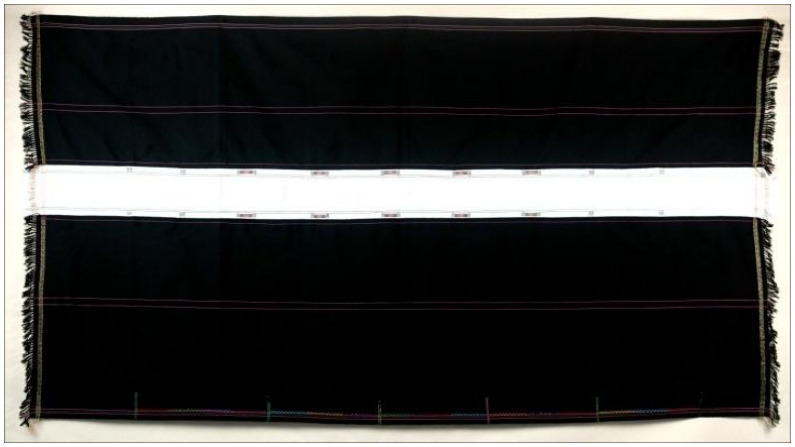
5. Phimhun (S) Pfüzashü Thsü (N)

Category: Male Attire, Shawl

Phimhun /Pfüzashü Thsü is a black cloth with white median stripe. It is worn specially by young unmarried men however it can be worn by married man.

Material and Weaving: Cotton fiber is used for making this cloth. Weaving is done in loin loom. This shawl has three pieces of cloth which are woven separately and stitched together.

6. Phikezü (S) Anikezi Thsü (N)



Category: Male Attire, Shawl

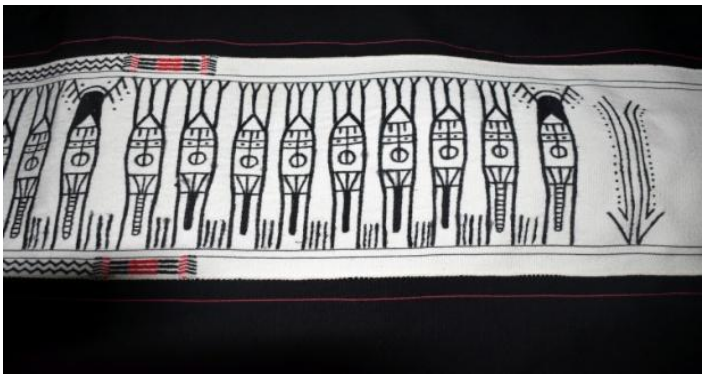
Phikezü / Anikezi Thsü is a very important shawl for the Rengma Naga tribe. It is a black shawl with white median stripe bearing variety of figures and symbols each having significances and meanings. It is worn by eminent people and great warriors who had also achieved these feats- having already killed many

enemies and brought home their heads and having hosted the feast of merit.

Design and Significance: The figures of tiger, mithun, elephant and human skull signify that the warrior had already defeated and killed them. Figures of the sun, the moon and the star represent success and prosperity which parents bless and wish their off springs to shine like them. Cock signifies that it is used for many ritual purposes. Killed and feed upon the mother on the birth of her baby on the first, third, seventh and tenth day. Cock is also killed and used in rituals propitiating spirit before warriors leave for war.

Material and Weaving: Cotton fiber is used for making this cloth. Weaving is done in loin loom.

7. Phikezü (S) Aghikezi Thsü (N)



Category: Male Attire, Shawl

Phikezü / Aghikezi Thsü is a war ritual shawl. Ordinary man can't wear this shawl. Only a warrior who had already killed enemies and brought home either the latter's head, ear or palm and having already observed sixteen days rituals at the morung could wear this shawl. The right to wear the shawl is also extended to those who observe the sixteen days ritual at the morung along with the warrior.

Design: The shawl carries the figures of arrow, warrior and man in traditional attire.

Material and Weaving: Cotton fiber is used for making this cloth. Weaving is done in loin loom.

8. Phusen Phi (s) Ketsatatang Thsü (S)

Category: Male Attire, Shawl

Phusen Phi / Ketsatatang Thsu is a young man shawl. It is black with two figures bearing white bands and four red narrow stripes each along the length. Young man who lived a life of purity and stay virgin till marriage could wear this shawl.

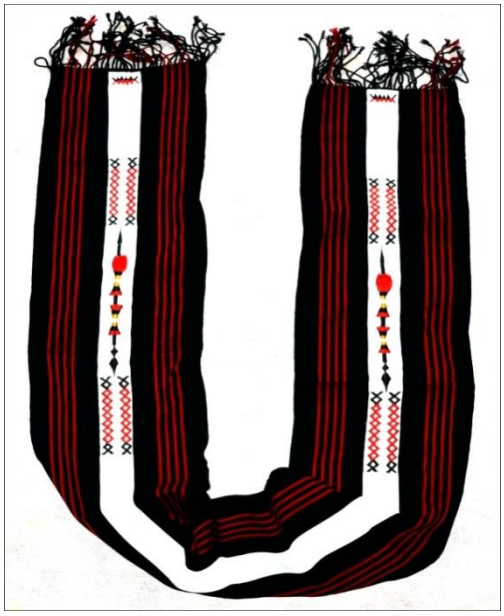
Material and Weaving: Cotton fiber is used for making this cloth. Weaving is done in loin loom. Weaving is done separately and stitched together.

9. Kerhun Phi (S) Kesagho Thsü(N)

Category: Male Attire, Shawl

Kerhun Phi /Kesagho Thsu is a man's shawl. It is also called a common shawl of the western Rengma and western Rengma. It can be worn by any man.

10. Ngunda Keiye (S) Ason Kekijih (N) : Pic-1



Pic-1

Pic-2

Category: Male Attire, Muffler

Jonyu Phi Mirun (S) Anon Thsü Qou Mejuwa (N) : Pic-2

Category: Male Attire, Waistcoat

Ngunda Keiye /Ason Kekijih is a contemprory man's muffler. Jonyu Phi Mirun /Anon Thsu Qou Mejuwa is also a contemporary man's waistcoat.

11. Phirhi (S) Hokhe Thsü (N)

Category : Female Attire, Shawl

Phirhi /Hokhe Thsü is a white female shawl with a number of black bands and red stripes along the length. It can be worn by all women on all occasions. The shawl is also traditionally used as shroud in the last rites of a demised person.

Design: The short vertical motif in the lower segment of the shawl is patterned on grasshopper shape and is called grasshopper design. The two smaller motifs are based on butterfly shape and are called butterfly design.

12. Nchye Phi (S) Lani Thsü (N)

Category : Female Attire, Young Girl Shawl

The first shawl worn a girl is Nchye Phi /Lani Thsü. It is white shawl with a few black bands and narrow red band along the length.

Design: The short vertical motif in the lower segment of the shawl is patterned on grasshopper shape and is called grasshopper design. The two smaller motifs are based on butterfly shape and are called butterfly design.

13. Ncheye Nya / Nyateri (S) Lani Mini (N)

Category : Female Attire, Young Girl Mekhela

Only the eldest daughter of a family could wear Ncheye/Lani Mini. It is greyish white and black embroidered with a number of tiny lines.

14. Phi Ketsi (S) Ashuho Thsü (N)

Category : Female Attire, Shawl

Phi Ketsi / Ashuho Thsü is an important ceremonial

shawl of the Rengma Naga Tribe. It is a plain black shawl worn specially by young girl on the day of carrying paddy. Here the ritual process is meticulously executed out. After the harvest, paddy being stored in the barn, a young girl led by paddy owner would proceed towards the field. On reaching, the young girl donning the Phi Ketsi / Ashuho Thsü shawl, carrying a bamboo basket smeared with animal blood would get inside the barn and then perform a kind of ritual by throwing 'aghamo' (crab wrapped with leaves) over the paddy. She would then collect the paddy with the bamboo basket a few times after which others would start to collect the paddy and carry it to the granary back home. The girl would wait by the side of the barn, abstain from eating and drinking till paddy is completely taken home. Only then would she have her rice beer and meal. This is an important ritual practiced by the Rengmas.

15. Seden (S) Kensüsha Thsü (N)

Category : Female Attire, Shawl

Seden /Kensüsha Thsü is a black shawl for the women. The shawl is used to cover up the nakedness in the olden days when there were no other clothes. It is worn in a typical way. The shawl is worn with the one end of the shawl tight around the shoulder and the other end tight along the waistline.

16. Nyamhun (S) Amini Gwenghen (N)

Category : Female Attire, Mekhela

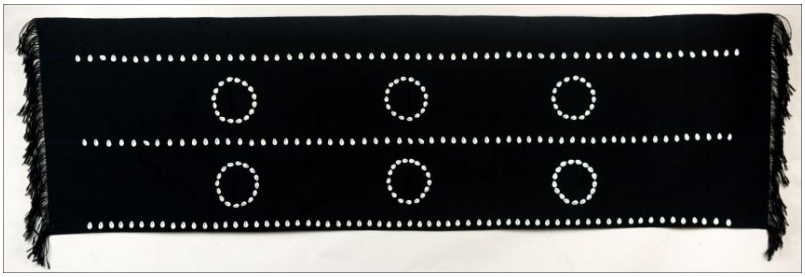
Nyamhun / Amini Gwenghen is a black mekhela with white median band embroidered with motifs. It is the common mekhela for the women and can be worn by all women on all occasions.

Material and Weaving: Traditionally, cotton fiber is used for making this cloth. Weaving is done in loin loom. Weaving is done separately and stitched together.

17. Tesü Phi (S) Ahoha Thsü (N)

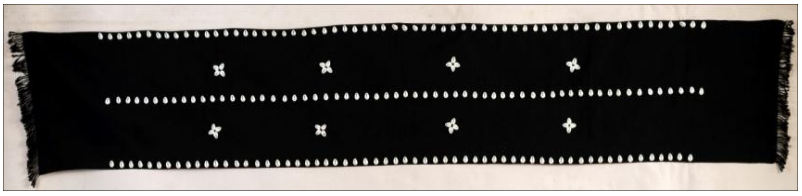
Category : Female Attire, Shawl

Pic-1



Tesü Phi /Ahoha Thsü is a black shawl embedded with cowry shells. It has two varieties. The shawl with shells embroidered in circle is called tiger eye (pic-1) and the one embroidered with shells in the pattern of X is called star (pic-2).

Pic-2



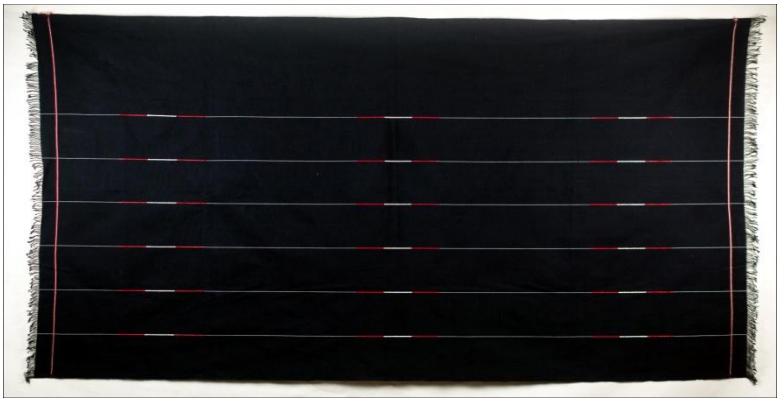
Design Significance: Different motifs carry different meanings and significances as discussed below.

1. Tiger Eye (pic-1) : Women of high status and wives of great warrior, women from affluent family and family having already offered feast of merit and their daughters were eligible to use this shawl. It is taboo for commoners to use this shawl as it is believed that violating such social codes renders one's life short. This shawl is worn during Ngada festival and on important occasions.

2. Star (pic-2) : This shawl is worn by ordinary women. It can be used on all occasions.

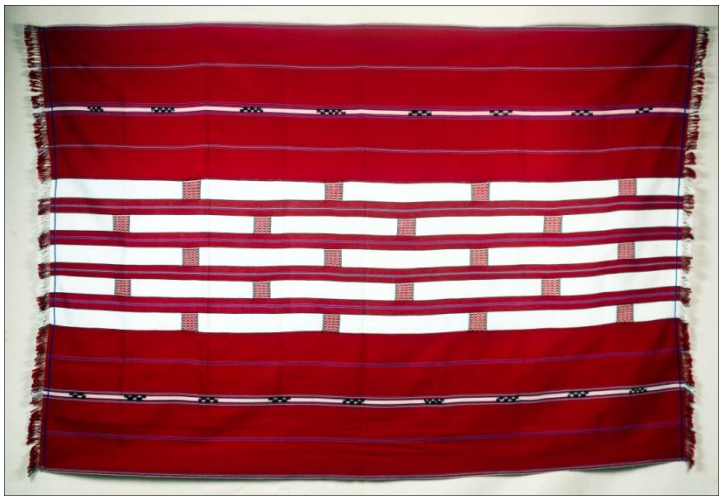
18. Phi Ketsi Lo Nya (S) Ashuho Thsü (N)

Category : Female Attire, Mekhela



Phi Ketsi Lo Nya /Ashuho Thsü is a black mekhela designed with few horizontal stripes. It is a women's shawl. This shawl is worn during ritual times, Ngada festival, important occasions etc. it can be used irrespective of age and status.

19. Phirhi Lo Nya/Teripvunyu (S) Awikeya Thsü Gweghen (N)



Category : Female Attire, Mekhela and Shawl

Phirhi Lo Nya(Teripvunyu) / Awikeya Thsü Gweghen is a women suit of shawl and makhela. It is red with decorated white stripes. It can be worn by all women on all occasions.

20. Benkeyü (S) Akwen Keqhan (N)

Category : Male Jewellery, Armlet/Bangle

Benkeyü /Akwen Keqhan is a male armlet. It is made of deer skin and embedded with a material called 'Atimong' in Rengma dialect. One side of the length is decorated with dyed goat fleece. Another kind of armlet is also used. This one is made of a small piece of fabric and embroidered with cowry shells. It is worn along with other traditional costumes while performing dance and song.

21. Tyürho Nye (S) Avü Theghi (N)

Category : Male/Female Jewellery, Necklace

Tyürho Nye /Avü Theghi is a necklace which can be worn by both male and female on all occasions. It is made of carnelian beads of different colors.

22. Tyüpun (S) Mijüdi Yon (N)

Category : Male/Female Jewellery, Necklace

Tyüpun / Mijüdi Yon is another kind of precious necklace which can be used by both male and female on all occasions. The price of this necklace is

considerably high that only few wealthy people could afford to wear it. It is made of red beads, glass beads etc.

Significance: There is a myth attached to this necklace. The necklace is believed to possess some kind of magical power or charm that can bring prosperity and fortune to the buyers. However this mythical jackpot is said to hit only the lucky lot and not all the buyers.

23. Nya Kaka (S) Aghajü Khe-Ghie (N)

Pic-1

Category : Male/Female Ornament, Kilt

Nya Kaka / Aghajü Khe-Ghie is a male waistline ornament. The kilt is worn while performing dances and songs during Ngada festival. It is made of a small piece of fabric of rectangle shape which is then pleated for putting a small stick. Two types of materials are used for embellishment of the fabric i.e, cowry shells and atimong (in Rengma term).

Design and Significance: The kilt has two types of designs having meanings

Pic-2

and significances briefly described below.

1. Pic-1: It is embedded with cowry shells. The two circles represent tiger eyes. Just below the two circles are shells embedded in rectangular pattern which represent enemy's teeth. The four squares represent multitude of people. The gap/opening in the pattern of T and cross

represents a way/path which signifies that man need way/path to survive without which he can't survive.

2. Pic-2: This is the other type of kilt which is decorated with a material called 'atimong'. The two circles also represent tiger eyes and it is designed with dyed goat fleece called 'aghon' in Rengma dialect.

24. Thyugwen Vü (S) Demakü/Awaghanu (N)

Category : Male Attire, Headgear

Thyugwen Vü / Demakü(Awaghanu) is a male headgear worn while performing traditional dances and songs and also during Ngada festival and other important social occasions. These headgears are a symbol of position, status and power.

Material, Design and Significance: The hat frame is made of bamboo and cane which is further decorated with bear fur and bird feathers. The quill of the feathers in red color is called 'Apeki'. The hat frame which is sticking outside is called 'Aleshü'. It has two types-

(i). Headgear decorated three feather of hornbill: These headgears are symbolic of bravery which can be worn only by warriors and old people. It is considered taboo to even touch them while going to field or granary as it is said to cause damage to agricultural crops and diminish paddy in the granary.

(ii). Headgear with two hornbill feathers and a Thündila (kind of bird) tail feather in the middle is the other headgear which is worn by young people.

25. Gida (S) Atsonhi (N)

Category : Male Accessories, Shield

Gida / Atsonhi is an armour plate. A warrior is equipped with Gida /Atsonhi while going for combat during headhunting days. This shield is made of deer skin and also elephant skin.

26. Gutse Tekhi (S) Achan Sükhu (N)

Category : Male Accessories, Tail Ornament

Gutse Tekhi /Achan Sükhu is a male tail ornament which is worn right below the place where scabbard/machete case is worn. It symbolizes honor and fame. Ordinary man cannot use this ornament. It is used only by great warriors. Gutse Tekhi /Achan Sükhu is made of wood/bamboo, dyed goat hair and female human hair (hair of enemies killed in tribal war).

27. Khinrun (S) Asükhu (N)

Category : Male Accessories, Tail ornament

Khinrun / Asükhu is another kind of tail ornament. It is worn below where scabbard is worn. Used on important occasions and during Ngada festival specially by young man. Khinrun/ Asükhu is made of fine stripes woven bamboo, dyed goat hair and female human hair.

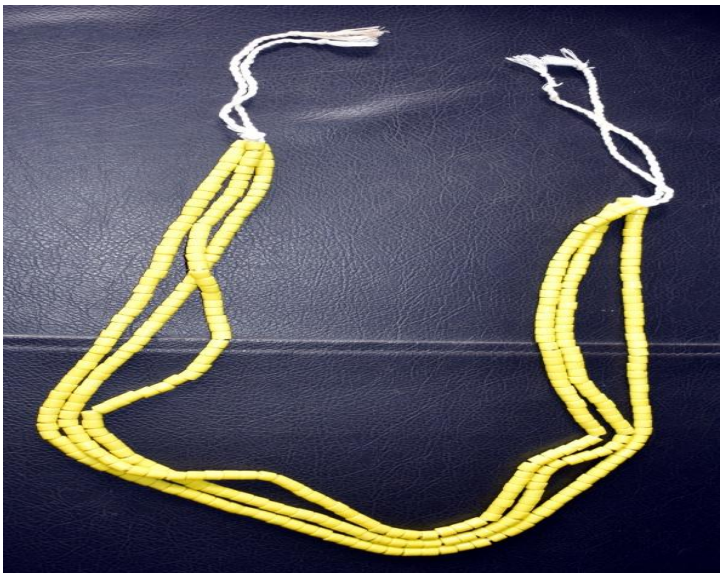
28. Bentse (S) Akhüggü (N)

Category : Male Ornament, Armlets

Bentse / Akhüggü is amongst some of the most highly valued man ornaments. It is usually worn above the elbow. This being a symbol of honor, ordinary people can't use it. Only those belonging to the higher echelon of society like the rich, wealthy, warriors and village head were entitled to use it. Worn during Ngada festival and important occasions.

Material and Myth: It is fashioned from an ivory tusk cross-section and bone of elephant limbs. Strict social code is observed for wearing this armlet. Either an uncle or an elderly man would perform an act of blessing, do rehearsal and then only allow the wearer to use it. If no such strict compliance is accorded it was believed to cause allergy and dropsy in the arm making it impossible to take off the armlet. Such instance is reported to have happened. Such was the social mores associated with this ornament.

29. Kon (S) Atsaqo (N)



Category : Female Ornament, Waistline Ornament

Kon / Atsaqo is a female waistline ornament worn during Ngada festival and on important occasions. It is made of yellow beads, bone spacer and black glass bead.

30. Tyü (S) Ayon (N)

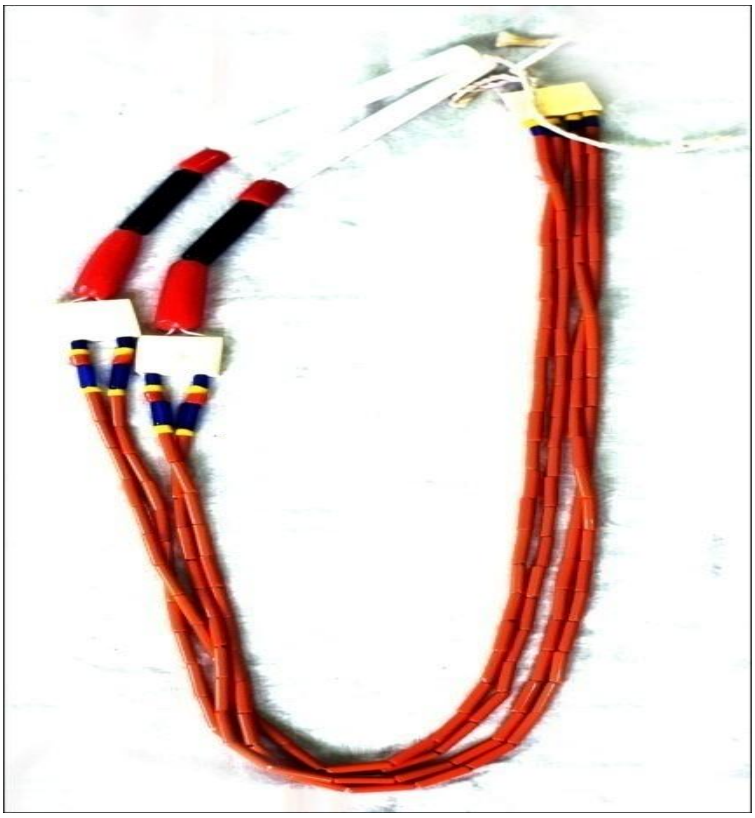
Category : Male/Female Ornament, Necklace

Tyü / Ayon is necklace variety worn by both male and female. It can be used all the time. They are made of beads of different colour.

31. Nyetychon Tyü (S) Alashon Yon (N)

Category : Female Ornament, Necklace

Nyetychon Tyü / Alashon Yon is a female necklace worn during Ngada festival and on important occasions. It can be worn by all women. It is made of red beads, naga beads glass beads and bone spacer.



32. Tyüketun/Tyüsin (S) Ayon Tepi (N)1

Category : Female Ornament, Necklace

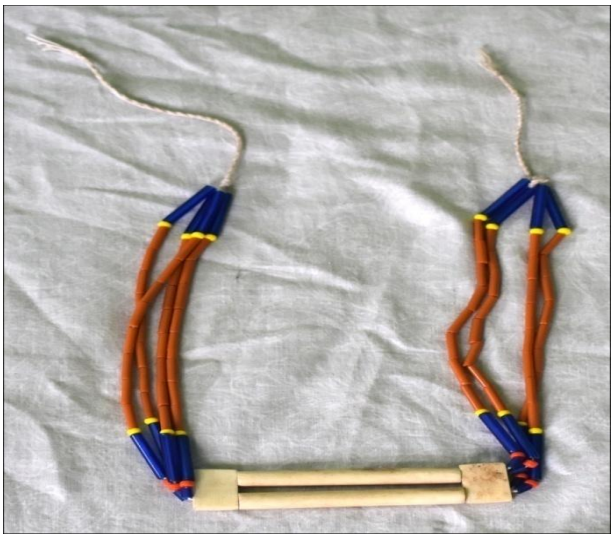
Tyüketun(Tyüsin) / Ayon Tepi is a female necklace which can be worn by every woman. It is worn during Ngada festival and other important occasions along with other traditional attires. It is made of conch shell, bone spacer, white beads, Naga beads etc.

33. Tyürho (S) Keban Yon Tepi (N)

Category : Female Ornament, Necklace

Tyürho / Keban Yon Tepi literally means rich man necklace. The presence of the third conch shell is symbolic of fame and status. It is worn only by women from affluent family. Only few people are reported to have owned this rare ornament. It is made of conch shell, bone spacer, white beads, Naga beads etc.

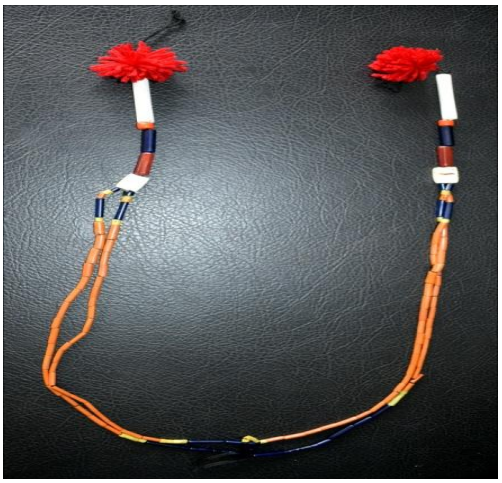
34. Konmi Tyü (S) Ason Kekhan (N)



Category : Male/Female Ornament, Necklace

Konmi Tyü / Ason Kekhan forms an important part of ornaments of the Rengma tribe. It is used by both man and woman. It can be worn during important occasions. It is made of red and white beads, Naga beads, bone spacer etc.

35. Nyetychon (S) Alashon Theghi (N)



Category : Female Ornament, Earring

Nyetychon / Alashon Theghi is a female necklace worn during Ngada festival and on important occasions. It can be worn by all women. It is used along with other traditional outfits. It is made of white beads, Naga beads, glass beads etc.

36. Gin (S) Akhwe (N)

Category : Female Ornament, Armlets

Gin / Akhwe is an armlet which forms an important part of woman ornaments of the Rengma tribe. Bracelets (more accurately Armlets) were worn by women usually above the elbow. It is made of iron.

Significance: Apart from aesthetic appeal, Gin / Akhwe also serves as self defence purpose for woman. It is pulled down and use as weapons when attack by thugs/scoundrels. It is also believed that when spirits or imps appear to kidnap them, women effectively use their Gin/Akhwe to produce rattling sounds to chase away spirits.

37. Teropin (S) Akhwesa (N)

Category : Female Ornament, Bangles

Teropin / Akhwesa is a woman bangle which can be worn anytime. Women wear Teropin / Akhwesa for it aesthetic value and adornment apart from self defence purpose. There is a myth that the jingling noise of these bangles is said to drive away spirits and ghosts. The bangle is inscribed with some motifs. It is made of brass.

38. Nyenshye (S) Lanyi Süghü Thighi (N)

Category : Female Ornament, Earrings

Nyenshye / Lanyi Süghü Thighi is an important ceremonial earring worn by nursing mother. Once a baby girl is born and reaches two/three months her mother would begin to wear these necklaces until the baby reaches two/three years of age. It is made of beads.

39. Phirhi Tyü (S) Anan Thsü Yon (N)

Category : Female Ornament, Necklace

Phirhi Tyü / Anan Thsü Yon is a beaded necklace worn by woman irrespective of age and status. It is worn along with other traditional outfits.

40. Atsaqo/Ani Yon

Category : Male/Female Ornament, Necklace

Atsaqo/Ani Yon is another necklace variety which can be worn by both man and woman. It is a beaded necklace.

41. Avüghan

Category: Male/Female Ornament, Necklace

Avüghan is another beaded necklace. Both man and woman can use them. It is worn specially during Ngada festival and other important times.

42. Ayon Pfüli

Category: Male/Female Ornament, Necklace

Ayon Pfüli is a necklace which forms an important part of ornaments. It can be used by both man and woman. Ayon Pfüli is made of Naga beads and glass beads.

43. Kerha/Tekhi Rhyü (S) Akahha (N) *(Pic-1)* *(Pic-2)*

Category: Male Attire, Sash

Kerha / Tekhi Rhyü / Akahha is a sash worn by man. It is an important traditional outfit of the Rengma Naga tribe. Kerha / Akahha is used during Ngada festival and important occasions. There are two kinds of sash discussed as follows.

1. Aghüh Kahha(Pic-1): Young men are not allowed to wear them. It is worn only by old people. Also certain rituals are involved while making and weaving this sash. A temporary hut is raised outside for a craftsman to make the sash. The craftsman while making/weaving the sash would strictly abstain from social interactions. Aghüh Kahha is decorated dyed goat fur.

2. Anonwe Kahha(Pic-2): It is worn by young man specially during ceremonies and occasions. The zigzag design is based on the shape of toad eggs.

44. Senkephin (S) Ahüha Thsü Keshü Kekhan (N)

Category: Male Attire, Cord Belt

Senkephin / Ahuha Thsü Keshü Kekhan is another male outfit and it is used mostly by young people. It is waistline attire which is worn above the scabbard, sash and asükhu/khinrun. It is made of cotton fabric and decorated with cowry shells.

45. Shonphe Nye (S) Aghüng Theghi (N)

Category: Male/Female Ornament, Earring

Shonphe Nye / Aghüng Theghi is an important earring worn by both man and woman. Used specially by old people. It is made of dyed goat fur.

46. Nyen Kenphen (S) Asapon Theghi (N)

Category: Male/Female Ornament, Earring

Nyen Kenphen / Asapon Theghi is another jewellery worn by both man and woman. It is an earring. It is worn on all occasions and during Ngada festival. It is worn along with other traditional outfit.

DIFFERENT TYPES OF TEXTILE (SHAWL) WORN BY MEN YIMCHUNGER NAGA

TRADITIONAL ATTIRES & DRESS:

I) RUNGKHIM: It is the main men folk shawl worn by Yimchungrü Naga by the Yimchungrüs, Rungkhim is the most important and also has a great symbolic significance. It is red in background with black bands at regular interval. While, other minor colours are also used for design & for abstract purposes. However, the outline is blue in original. Red colour signifies the blood, courage and bravery. The central portion is designed with 7x12 rectangular boxes in vertical rows signifying the 7 days to observe as Genna for hero of the war who has taken the head of an enemy as a war trophy. And the Horizontal 12 boxes of rectangular symbolizes the resuming of the war after 12 days, and the rectangular boxes signifies the portion of equally sliced pork (Münlam) offered to his war accomplices in celebration of the battle won. And the bottom design symbolizes the tattoo marks on the forehead of a woman which is called 'Thsamthrongyak'.

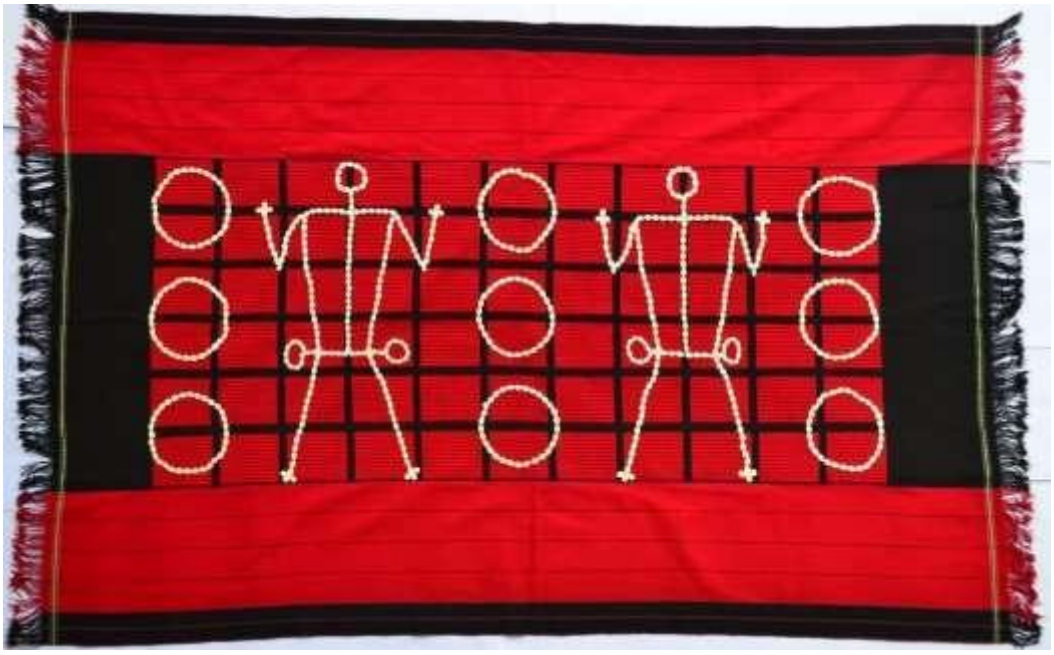
The shawl is being worn since time immemorial. 'Rungkhim' means 'Coloured Shawl' 'Rung' denotes 'colour' and 'khim' means 'shawl.' This shawl was originally worn only by warriors during the olden times. However, Rungkhim being the primary male shawl of the Yimchungrü, is now worn by all men folks.

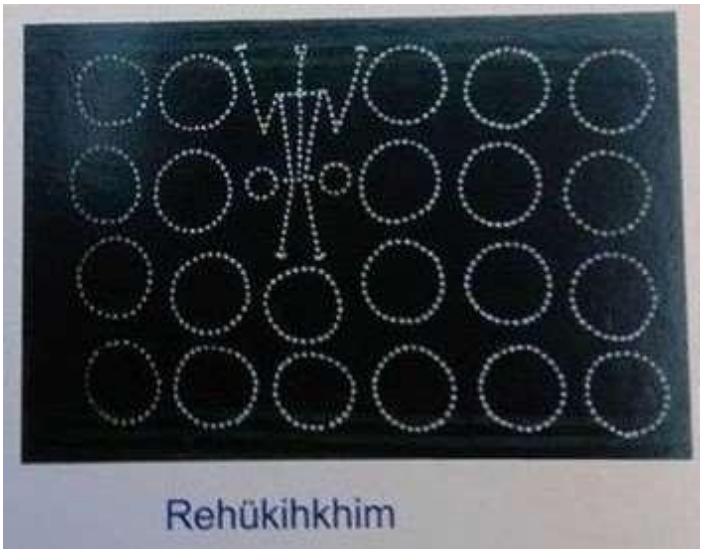
This shawl was first designed and weaved by Mrs. Thsambela : w/o Tokiumong D/o Hiyinbah of Y/Aünrü village.

II) KEJINGRU RUNGKHIM/ACHI KHERU KHIM/ROMONGYO /RUW YUV

This warrior shawl is usually worn in order of merit indicating honour in the society. ***It is a warrior shawl.*** It has black and white stripe at opposite edges and small red rectangular motifs in between. There are sixty three red rectangles, arranged in seven rows. As a tradition, this shawl is presented to a bride's father by groom's family during marriage. This shawl is commonly worn by Yimchunger Naga.

III) <u>REHUKIHKHIM</u> or cowries shawl is the most important shawl meant for the rich man, it has circles of cowries shells, arranged in vertical and horizontal lines. The shawl with the picture of a man is worn by warrior and the picture with a tattooed mans chest is worn by rich and higher ups in the society. This shawl is worn during important occasions, festivals and social gathering. This shawl can also be called as Alaru/ Aniojiru khim. (Rich man's shawl).





IV) AMUTRI KHIM:

This Yimchungrü shawl was originally worn only by a man who killed a tiger. It has 6 (SIX) horizontal blue lines arranged on both the sides of the shawl signifying six days the hunter takes to consume the meat. And the hunters were not supposed to return to village unless the meat of the killed tiger is finished. It was believed that any ordinary person who wears this shawl becomes blind. But with the dawn of modernisation, this shawl is popularly used by the youth.

This shawl was first designed and woven by Tsusola daughter of Throngyim who was married to Lathrong of Thsotokur village.

V) SHIHPANG KHIM.

This shawl is worn by the Yimchungrü Naga Tribe. The shawl is woven with Red, Black and White colours with the motifs of spear and bull's head. The designs in the shawl depict the feast hosted and hence, this shawl is worn by the one who host the feast of merit. This Shawl was first woven by Chiluchi of kiussor Village.

VI. <u>SANGKONGLIM KHIM</u> :

Also known as log drum shawl is worn by both men and women without any restriction. Whereas, its usage varies when worn by men and women.Women wear this shawl while the menfolk use it as 'Jitsah' which can be best described as utility bag and pulling of a log drum. It is a black shawl with a narrow white/blue band in each of the three stripes. In the white band, a cloth is woven in the patterns of 'W' in red, which is said to have copied from the design or art from the log drum. This shawl was first designed and woven by Chimangla w/o Rhakho of Kiussor village

VII. <u>MüKuK-•KHIM</u>

Mukuk khim is one of the earliest shawls of Yimchungrus. This shawl is white in colour and has two separate black lineal in the middle. It is worn by men folks.It is called so because the forefathers used this shawl to carry heavily laden enemy's head. It is also called 'Koypiyo'in Chirr dialect and 'Asheangyu' in Makory dialect.

VI) THULUN KHIM

This Shawl is made in various colour, it the designed in modern styles.

VII) ARAM KHIM KHIM

This Aramkhim, also known as ‘Aliuhrü khim’ is worn by menfolk.It is woven by black thread designed with blue coloured edges. This shawl is used as “Jitsah” which can be best described as utility bag and also used for covering ones body.

VIII. TUPUH

It is a shawl to carry babies on their backs binding the two knots on their chest. It is a shawl woven within a day as there is belief that the baby will have a short life if it is not done so. Usually in every shawl or sarong there is a design at the edge which is called 'arhekhi' but incase of tupuh it is not used as there is a belief that if the baby dies his/her soul will not be free. This shawl is woven with three colours -• white colour indicates prosperity,red indicates untoward incidents and black indicates hardship and problem in life.

IX. THROTHRI YO:

This shawl is primarily worn by the men folks of the Chirr speaking dialect of Yimchungrü Naga. It is used only by the wealthy class people who host the feast of merit called 'Ningtsuleh' and also worn by the warriors since time immemorial. A common person is barred from wearing this shawl. It is designed in black and white stripes on the opposite of edge and rectangular shaped red boxes in between.

X. DENROSÜT:

This shawl is worn by rich man, warrior and high profiled people in the society. It has a design with weapons which men folk used in warfare viz;; shield, machete, spear, cross-• bow, quiver. This particular shawl is described as warrior shawl because a person who wear this shawl during warfare indicates fully equipped and venture out confidently. The black colour signifies 'darkness, where killing, hatred had besieged the human affairs in the absence of modern education' red colour symbolise 'Bloodshed and courage' and white colour signifies 'Peace, unity and integrity'. This shawl is worn by Longpfurr speaking folks of Yimkhiungrü**.**

XI. ARAMYOH:

Also called 'Yehtanyoh' used by the youngsters as their first shawl. It is black in colour. The shawl is commonly worn by the Chirr speaking dialect of the Yimchungrü Naga.

XII. JONGYAMYOH:

This shawl is black in colour and bears 20 small rectangular shaped boxes in red colour. This shawl is worn by all class of people both young and old.

Xiv. THULUN KHIM

The shawl is usually designed for the youngsters but can be worn by older people too. The design in the shawl such as Spear,Dao,Tiger,Hornbill bird and white circled with cowries got influenced from traditional tools and a ferocious animal tiger. It was designed and woven by Ms. Ramtsula of Kiutsukiuru Village in the year 2001.

XIII. WAIST COAT:

It is worn by men during important occasion and social gatherings. The waist coat is designed from Rongkhim shawl. The front view of the waist coat have Dao, Spears, Headgear(it is decorated with cowry shells)depicting the traditional attires of Yimchungrü Naga. At the back is the embroidered Mt.Saramati the highest peak in Nagaland which stands majestically in Yimkhiungru Land and the Morung which is an important traditional institution. The Rising Sun signifies living in the Eastern part of Nagaland.Waist coat was first designed by Riyanla of K.Ayiponger Village.

AMURTRI waist coat:

It is worn by men during important occasion and social gatherings. The waist coat is designed from Amütrikhim shawl.This waistcoat was first designed by Mrs L.Hekheangla wife of Yinkiu of Longtokrü village

XIV. Ningchi Khakjüt(waist coat):

This Ningchi khakjüt is a waist coat worn by menfolk of Yimchungru naga tribe.The front view has the picture of a wild cat that symbolises the tactics applied in waging a war with enemies and a hornbill that is beautiful yet protective and the rear view has a morung that has slate roofing. The slate roofed houses has durability and offers more protection from decay, theft and invaders.

XV. MUFFLER (HUNGLAK)

It is the modern traditional designed the style of Rongkhim, for easy carry and used by the Yimchungru Naga. It is worn by men during social gathering, festivals and meetings. It is first designed by Retsula wife of Foki of Salomi Village.

AMüTRIKHIM MUFFLER:

It is worn by men during important occasion and social gatherings. The muffler is designed from Amütrikhim. This muffler was first designed by Mrs L.Hekheangla wife of Yinkiu of Longtokrü village.

MALE ORNAMENT WORN BY YIMCHUNGER(NAGA) TRIBE :

1. Kurung-•küro (Head-•gear):

The head gear is predominantly red in colour which signifies blood. The head-• gear was worn only by the brave warriors in the community who had gone to a war and beheaded the enemies.

METHODS/TECHNIQUES OF PRODUCTION& MATERIALS USED:

It is made of hay, straw or bamboo and fine hairs of goat (dyed red) and is adorned with the feathers and, wild boar's tusk, tiger's paws and bear's paws. The use of these animal parts is not only for decorative purpose but also signifies that these animals and birds, most revered among the animal kingdom are now under his dominion.

There are many other different types of head gears used by the men folk of the community. However, the Kurung-•küro is the most valued and is used mainly during traditional dancing.

2. Nuku Műkhippű (Earring):

METHODS/TECHNIQUES OF PRODUCTION & MATERIALS USED of Earring :

It is made of sea shells. The shape of a male's chest is depicted on the shell which signifies courage, might and strength of a man.In the olden days, the rich and warriors wore it as regular ornament while the ones, who could not afford used cotton earrings as an alternative

3. Lak (Necklace):

a) Khűzű hű Lak

'Khűzű' means tiger and 'hű' means tusk. It is the most valued and priced possession. In the olden times, it could even be exchanged for a plot of land and fields. The ornament is fragile and has to be handled with care. Handling it with hands that has come in contact with substances like oil etc is avoided. The necklace could be worn only after performing a ritual. Any person who wears it without performing the ritual was believed to become crippled.

b). Thűműhro Lak:

This necklace was commonly worn among the men folk of the community.

c). Shihneak--hű Lak:

'Shihneak' means wild boar and 'hű' means teeth. It should be first dedicated before use without which the person wearing it was believed to be inflicted with sickness caused by the germs found in the wild boar. It is used in necklace and Headgears and also worn by warrior men folk.

3. Thsotorű (Armlet):

It is made of ivory and the prime factor for wearing this armlet was for defense purpose during the head-•hunting times. However, it is also worn during the occasions of feast-•of-•merit or any social and traditional functions as a sign of social stratum in the society. The value of this armlet is equivalent to that of Khűzű hű and has to be handled with special care.

4. Khahkhűmpe (Wrist Band):

The wrist band is made either of traditional wool or cane (later dyed red)and embedded with cowrie shells. It is used both as an ornament during festive dancing as well as for protection from injury.

5. Wűri (Traditional Sash):

It is a two narrow length of woven cloth, embedded (with cowrie shells) and each sash worn over the shoulders forming an 'X' shape tied on the hips. It is used by men folk during dancing.

6. Rehű Nuk--trűp (Traditional dao box):

Rehű' means cowrie shell and 'Nuk--trűp' means dao box. It is roughly rectangular in structure, strapped with a broad waist band and decorated with fine hairs of the beheaded enemies attached at the periphery.The human figure engraved on the box indicates the warrior.The waist band is entirely covered by cowrie shells and hence the name Rehü Nuk-•trüp. It is used by the men folk during war and dancing. Young boys are restricted from using it.

7. Nukshang (Traditional Dao):

It is a traditional Dao of the greatest length and primarily used as war weapon. It is restricted for other purposes. However, it can be used during traditional dances.

METHOD OF PRODUCTION & TECHNIQUES OF DAO.

Different style and types of daos are made by our own. The Raw materials (Iron) are often getting through the barter system to neighbouring tribes/villages.

Noktsünok

Noktsünok & Apungthsühnok: this duo Dao traditionally used during the process of marriage engagement.

8. Rung Nukphi (Dao handle):

'Rung' means 'hair dyed with red colour' and 'nukphi' means the handle of the dao. The colour red signifies human blood and violence, and symbolizes the courage and valour of the tribe.

9. Kuwű Thsupung:

It is a small basket adorned with hairs of the beheaded women from the enemy. The hair on the basket shows that a person is a warrior or a man of courage. It is attached to the Nuk--trűp (dao box) and used while dancing.

10. Thsührung (Traditional spear):

The spears were used as a primary weapon by the Yimchungrű Naga. It was used in hunting, warfare and dancing. The goat's hair (dyed red) adorns the spear which depicts courage and bravery.

11. Rehű tam rhih (Traditional loincloth):

It is a traditional loincloth embedded with cowries and a small and round brass gong. It is used during war and cultural dances.

12. Jingtűm (Shin Guard):

It is made of bear's skin and is wrapped around the legs of men folk to protect against traps laid by the enemies and sharp edged fences built around village surroundings

13. TSUNG (TRADITIONAL SHIELD):
<u>METHOD/TECHNIQUES OF PRODUCTION AND USES OF TSUNG (SHEILD)</u>

It is made of dried buffalo's skin which is pierced with holes and a handle made of cane is attached to it. It was primarily used as a defence weapon to shield against enemies, attacks of wild animals, and also as a shield from rain and snow while camping in the jungles during wars. Tsung is also used by men during traditional dances.

YIMCHUNGRU WOMEN TRADITIONAL SHAWLS ATTIRES

1 TSUNGRUM KHIM

The Tsüngrümkhim is the chief and the most popular female shawl of Yimchungrüs. It is a shawl used exclusively by women.it carries the story of its origination as this. This shawl was first designed and weaved by Tsüngrümkhümla since time immemorial, a metaphysical supernatural being and wife of Hoza. It is worn by a lady who hosted feast of merit, a rich women, it could either be a wife of a rich man or his daughter.

It is a shawl with a major combination of two colours-•black and red coloured with red motifs in between. The Tsungrumkhim contains 128 rectangular boxes with the two bottom bordered design known as 'Huriyak'and 'thsamthrongyak'the designs that got inspiration from tattoos.

2 SANGKHUNGLIM KHIM

This shawl was worn by both gender .the design on the shawl was taken from the pattern displayed on the log-•drum (SANGKUNG). The male folk specially wore this shawl at the time of pulling logdrum so was named after it as Sangkunglimkhim. Sangkung which means 'Logdrum' and 'khim' means 'shawl'. The women wore this shawl with unique cross-•x style where they carry food stuffs.

(***Hence the name sangkhung--lim khim was given to the shawl meaning" A LOG-• DRUM design shawl").***

3 <u>KHIUNGBERU KHIM</u>:

This shawl is exclusively worn by the Khiungrü Clan of Yimchungrü Naga. The shawl is designed in black-•white stripe. A woman of Khiungrü Clan married to other clan would cease to wear this particular shawl and non-•khiungrü women married to khiungrü clan can wear this shawl. This was common practise during the olden times however;; this shawl can now be worn by any women irrespective of clan or status.

4 KUKHIYUV:

It is also called 'Peyahyak' a shawl and Sarong woven in red and black colours in white background. It is used mainly by the young girls since time immemorial.

5 YOHYO/ JONG A YU/

This shawl is designed in black, white and blue strips with black background. It is worn by a warrior's wife and also who host the feast of merit. This Shawl is worn by Yimchungru naga. 'Yohyo' is in Chirr dialect and 'Jong a yu' is in Makury dialect.In the same design there is also Sarong.

YIMKHIUNGRU WOMEN SARONG (RUNGTHSUN)

1 YAKTORUNGTHSÜN(ALUNGZAH)TO REPLACE PICTURE.

Also known as 'Alungzah'. This sarong is worn by a rich and dignified woman during the festivals or any social gathering. However, in modern days, this sarong can be used by any women irrespective of status. Yaktorungthsün is woven in black and red coloured yarn designed made in the middle portion of the sarong. The designs replicate tattoos embossed over the forehead and chin of a woman.

2 KEJINGBERÜ RUNGTHSÜN

In olden days, this Sarong was used by young girls however on attaining adolescence it was also used as a Treang Rumkih to cover their bosoms.It is a white Sarong with narrow black and red bands at regular intervals alternately designed. in the middle. This Sarong was first woven by a lady, who was from the lower region (called Kejinglim in Yimchungrü) and was married to upper region (Kenülim) and hence, it was named in honour of her which literally means ‘a women from lower region.

3 PIYIRUNGTHSÜN.

Piyi means ‘colocasia farm.’ This mekhela was originally worn by womenfolk. One day, Tsungrumkhumla went to field and found strange and unique patterns over the leaves of colocasia . When she discovered the patterns, she drew the inspiration from it and woven accordingly with red, black and blue coloured yarns from time immemorial

4 LÜNGDÜNGSHI RUNGTHSÜN

This Sarong was initially woven by beginners who started to weave. This is also known as the beginner's Sarong. It is a Sarong combination of two colours Red and Black. It was first designed and woven by Longkhangla wife of Rhakiumong of Y.Aunru village.

1. RUMCHUMSU:

It mean "Red Sarong". The design are the replica of the tattoos imprinted over the forehead, chin, arms, legs, cucumber seeds and grains.The forefathers admired red colour because it is so attractive, visible, smooth and suits women.This mekhala is worn by longphurr women.

CHIBALU RÜNTSAN:

This Sarong is worn by the womenfolk of the Chirr speaking dialect of the Yimchungru Naga. This Sarong is presented during marriages as an indication of the Chirr identity.The motifs of this Sarong is the pattern of Pumpkin Seeds and tattoos embossed on the chin of females.

FEMALE JEWELLERIES AND ORNAMENTS:

1. **Kuthsűnpű (Head band):**

It is a decorative head band used by Yimchungru women. It is woven intricately with different designs as desired to adorn the heads of the women folk. It is used for keeping the hair firm and proper while dancing during festivals and occasions.

2. **Nűpű (Earring):**

(a) Tsűnkhiuk:

It is specially used by an adult woman of the community. It has great value and significance. It was also gifted to daughters during marriages and used during festive dancing.

b). Rungnűpű:

It is a tassel-•like-•earring made of goat's hair dyed red. It is particularly used by the young females of the community.

Lak (Necklace):

a). Hungrűmpű lak

It forms the base among the many other necklaces worn by the women folk. It is worn first after which the rest of the necklaces are worn in sequence.

b). Thunujim lak:

‘Thunujim’ literally means chicken-•feed because of its resemblance. It is a bunch of extremely small stringed beads and is made into a necklace.

c). Műkhiji lak:

It is a traditional necklace made by a combination of ankle-•bells and beads which are stringed in alternate sequence. In olden times it was worn regularly.

d). Senso lak:

It is made of two or more stringed red coloured beads which are oval in shape. It is worn by the rich women and is known as 'rich women's ornament'.

e). Shihro lak:

'Shihro' means bone. It is made of long white cylindrical beads. The beads resembles animal bones and hence the name. It is fragile and hence used only on festive occasions.

f). Sűsűhji lak:

The necklace is made of small red beads that resemble seeds of a certain plant locally known as ‘sűsűh’ and hence the necklace was named after it. The beads are stringed into beautiful necklaces and worn by women of all ages.

g). Laktam:

Among the necklaces, this is the most valued and it signifies status and wealth. It is made of a combination of different beads and sea shells of various sizes and shapes including ankle-•bells. This necklace could also be used singly unlike other necklaces which are usually worn together .The necklace was also considered the most revered and was worn only by those women belonging to rich families capable of hosting feast of merit.

h). Khinu lak:

‘Khinu’ means moon. It is made of flat White Sea shells shaped like a moon and is worn as an ornament by the women.

4. Khu (Armlet):

This ornament is made of silver or aluminium which is worn around the arms of women. It is a very important possession gifted to young woman during the time of their marriage. This particular ornament was forged by skilled artisans in the community who were mostly older men or women. It was believed that the ones who made remain in poverty and that certain grief or misery would befall on them. Hence many refrained from making it and young people were restricted.

5. Khahrih (Bangles):

a). Akhap khahrih:

This bangle is made of brass with some traditional designs. It was an affordable ornament used commonly by all womenfolk.

b). Ahing khahrih:

It is a long spiralled bangle made of brass. It is one of the priced Ornament of Yimchungru Naga. It is worn to adorn women beautifully During festivals and important occasions.

MAKING OF EARTHEN POT (LITSAPHFÜCHI RHINYIK)

Since the time of ancestral, the Longpfürr Naga of Yimchungru tribe practices the art of pottery. For making of pottery, it requires two substances namely YÜ-•AH LONG (Clay Stone) and PSYUNG (Clay). These are rear substances not to be found easily available. It is found only in a specific place. To make an earthen pot it takes 2-•3 days to dry up in the sunshine. After that, it is well grinder like rice till it becomes a powder both clay stone and clay, which is then mixed together with water. And again, it is grind in the wooden grinder in order to make it smooth and sticky to fixed easily well making the earthen pot.

The art of pottery is by profession practiced exclusively by women folk. If a male folk happens to indulge in such activity, he would never kill an enemy or wild animals during war/hunting. In this connection, since from the time of our ancestral only women folk is allot to practiced or allotted to make the earthen pot up to the present generation.

During the olden times, no other tribes knew the art of pottery. Thus, only the Longpfürr Naga tribe supplies earthen pots to the neighbouring tribes. Due to the advancement of modern technology, the practice is under threat. However, the practice of pottery is still preserved and upholds even these days.

ITEMS MAKE BY STONE & CLAY/EARTHEN POT.

1. Kheangphü :-• Large earthen pot for keeping grain upto (30 tins) storage.
2. Khupfü :-• Medium earthen pot for keeping grain upto (15 tins) storage.
3. Langphap :-• Earthen pot use for keeping rice with stand.
4. Phfükhiang :-• Lit for big earthen pot or clay pot.
5. Dzükapap :-• Water Tank/ Water Storage.
6. Tsapfü :-• Earthen pot for the purpose of cooking Rice & Curry.
7. Rapfü :-• Small Earthen pot for the cooking rice & curry for the kids.
8. Phfüshu :-• Earthen Jar for the purpose of carrying water.

9. Liprojang :-• Earthen plate with stand for the purpose of keeping food for the departed souls.
10. Likhupuw :-• Earthen cup for the purpose of keeping wine for the departed souls.
11. Singkumshali :-• Earthen Couple Hooka use by the husband & wife.
12. Singkum :-• Earthen Tobacco pipe use by male & female for unmarried youths.
13. Singpenbekum :-• Earthen flower both with stand.

MATERIALS FOR MAKING EARTHEN POT.

1. Yü-•ah long :-• Clay stone for making earthen pot.
2. Psyung/Yü-•ah :-• Clay for making earthen pot.
3. Thsambe :-• Rice grinder mill made by wood to make powder clay stone & clay for making earthen pot.
4. Züko :-• Handle made by wood for grindings rice or clay.
5. Saku :-• Long grinder made by wood for mixture of grindings clay stone & clay to make more smooth and sticky while making earthen pot.
6. Zi/Kya :-• Hard and soft net use for separation of big and small.
7. Longkhiang :-• Stone for the foundation of making earthen pot.
8. Müdzüh :-• Oval shaped Stone use for mouldings and shaping clay pot.
9. Phüyüak :-• Flat handle made by palm tree for moulding & shaping clay pot.
10. Müthrap :-• Earthen pot finishing stick.
11. Hühmürang ayakdzüli :-• Designing stick while finishing the earthen pot.